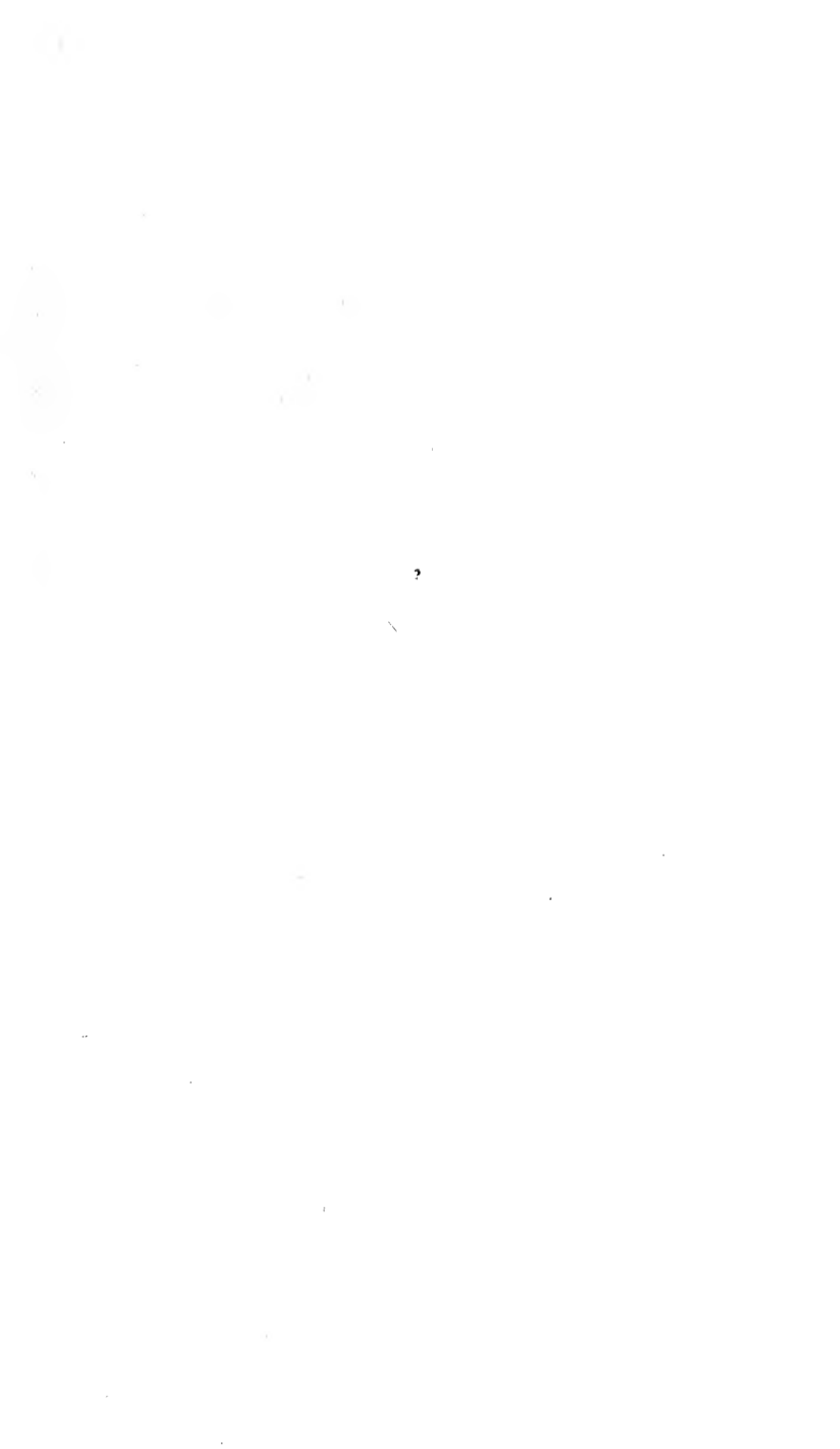




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THE
EUMENIDES OF AESCHYLUS.



DUBLIN UNIVERSITY PRESS SERIES.

Αἴσχύλου Ἐμμενίδες.

THE EUMENIDES OF AESCHYLUS.

A Critical Edition,

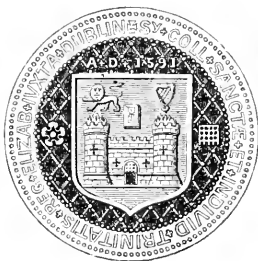
WITH METRICAL ENGLISH TRANSLATION,

BY

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1885.

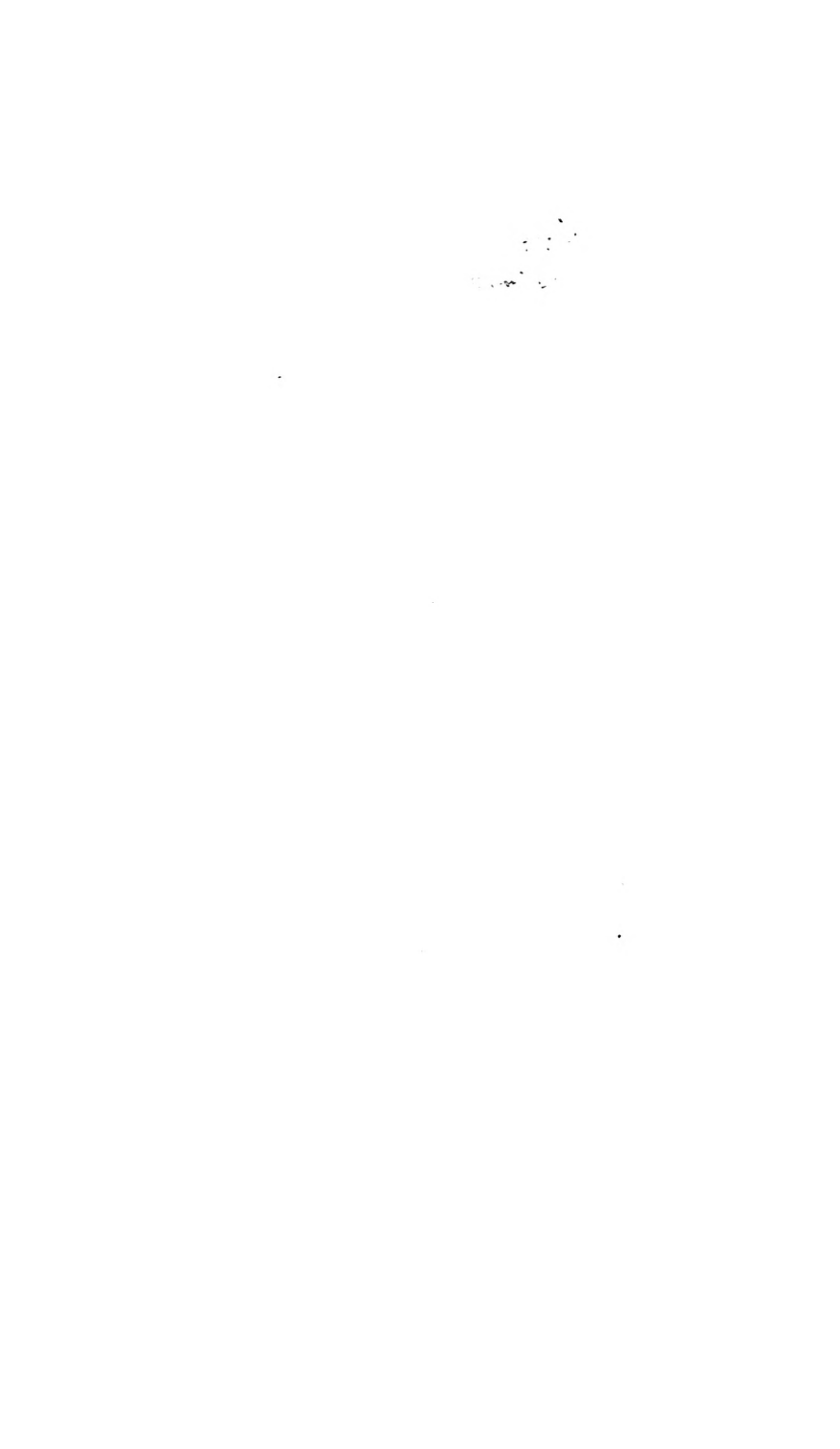
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308

Αἰσχίλῳ Εὐφορίωνος Ἀθηναίῳ πολὺ πρότῳ
ποιητῶν χάριτος τότ' ἀνέθηκα πόνον
βάρβαρος ὦν Ἑλλήνι καὶ ὀψίγονος Τυτῆνι
θεσπέσιον δ' ὀλίγῳ δώρῳ ἐνῆν τὸ σέβας





PREFACE.

THIS edition is addressed in the first place to that limited number of scholars who take an interest in the restoration of the text of Aeschylus; secondly, to those students who are called upon to make the *Eumenides* a subject of special study in the course of their reading for University distinctions. Not a few things of which scholars do not need to be told are to be found in the notes; but the work is very mainly critical, that is, engaged in the earnest inquiry: 'What is the true text, and what does it mean?'

A critical edition is not made to order, nor to meet a trade demand. It appears whenever the author has completed his congenial task, without any hurry, and to his own satisfaction; so far as the last can be said of works that are imperfect in their nature, that only report progress and mark

a new starting-point, 'adeo brevis in perfecto est mora'.

The publication of this text and notes has been much delayed through various causes. My first emendation of the play was made in May, 1863, when I satisfied myself that τὰ in v. 507,

τὰ πολλὰ παντόφυρτ' ἀνευ δίκας,

in which form the line then appeared in the only editions I possessed, 'Tauchnitz' and Didot's, was a relic of ἄγοντα. So the verse became the *hexapodia* which was required, and the sense was made perfect. A year or two later I acquired Weil's edition, then Hermann's, Müller's, and many others. To take them in the order in which they came under my notice, Weil's edition, 1861, placed ἄγοντα rightly, and he attributed the emendation to Pauw, 1733, who had edited

τὰ πολλὰ παντόφυρτ' ἄγοντ' ἀνευ δίκας.

Weil transposed the word on the ground that so the line is better modulated, and not for the true critical reasons, that τὰ πολλὰ is wrong in sense, and that the τὰ told where the ἄγοντα had been. Then I found that Pauw's conjecture is given by Hermann, who did not accept it, probably because it had been adopted by Müller, 1833, just 100 years

after Pauw's edition. Müller had put the word in its right place,

ἄγοντα πολλὰ παντόφυρτ' ἀνευ δίκας,

but Weil did not know this, or he would have acknowledged it. Paley ventured at last, in his 3rd edition, 1870, to insert the word; but in Pauw's wrong place. Under the circumstances I feel justified in regarding this important emendation as appertaining in some measure to myself.

This and many other corrections of the text of the *Eumenides*, which I now propose, were communicated by me to Mr. Paley at the time when he was preparing his 4th edition for the press, about five years ago. I do not think he approved of any of them: they were not 100 years old, nor had they received the sanction of that wild innovator Hermann. I have freely detailed my treatment of the text before classes of pupils in former years; and have discussed particular corrections with parties of friends. In these ways some of my results may be already known; but in this absence of hurry one's results have time to be well sorted, seasoned, and matured. I have not yet had occasion to revoke any correction of a text which I have made. The only one of the emendations pro-

posed in this edition about which I retain some doubt, in spite of the evidence, is that at v. 44. I have been watching it ever since July, 1875; and have read the Lexicon of Hesychius through for the sake of that passage alone.

I have not heard of anything of any importance done for the text of the *Eumenides* since Weil's *Persae* appeared in 1867, which gave a valuable 'Addenda' of conjectures by German savants, and particularly by the very eminent and illustrious Meineke. The Franco-German war came on; and besides, Professor Weil had really done so much in the way of permanent restoration as hardly to leave it possible for another editor to arise until after some very considerable interval. I find that I have adopted, ἀπὸ γνώμης, like one of Athana's Areopagites, no fewer than 45 of Weil's emendations, which appear to me to be convincing and conclusive.

Discredit is thrown upon exact and careful work, in a very regrettable way, by harum-scarum attempts at imitation, such as the edition of the *Agamemnon* which appeared this year. Things of that kind will not be fairly allowed to prejudice the genuine critical work of Stanley, Markland, Heath, Musgrave, Tyrwhitt, Wakefield, and Elmsley, who form the true old English school. It will be

observed that I omit Bentley's name and Porson's, although I must assign *three* corrections of this text to the former, and *fourteen* to the latter, in the list which I shall presently give. Of Bentley's *three*, only *one*, *προπομπῶν* for *προπομπόν*, v. 963, shows that he was caring about the poem. Porson's *fourteen* are such as *γίγνεται* for *γίνεται*, *άνηρ* for *άνήρ*, *νω* for *μν*, *πεύσει* for *πεύση*, etc., things which do not affect the meaning of the text, or very slightly, and were, therefore, not deemed worthy of notice by such men as Auratus, Scaliger, Casaubon, and the rest. There is *not one* of all the *fourteen* in which Porson has shown that he was caring about the poem.

It is with much unwillingness that anything is said derogatory to the reputation of these great scholars, whom everyone delights to honour; but there is no doubt that their influence has been pernicious in proportion to its supremacy. The spectacle of a scholar of Bentley's rare talents and profound learning, being so seldom able to arrive at a true result in criticism, has led the English people to think that nothing good can be achieved. It is an *a fortiori* of the most vigorous and convincing kind: 'Do you suppose that *you* can effect anything where Bentley and Porson failed?' Mr. Paley has been encouraging this sentiment for

forty years; and now the free criticism of a Greek text is looked upon with disfavour, or rather with aversion and intolerance; so that every new editor hastens to assure his critics and readers that he has made no changes in the text except some four or five, at most, which are of no consequence whatever.

Some discrimination ought to be used. Bentley's mind was wanting in two requisites of the first importance: a sympathy with poetic sentiment and expression, and a respect for his author such as was felt by Scaliger and H. Stephens. He feels that he is Master not only of Trinity College, Cambridge, but also of all the Greek poets, and so has a poor opinion of them and their words, from first to last. Porson did not concern himself⁴ at all with the meaning. Greek books presented him with a convenient occasion for exhibiting the accuracy of his grammatical knowledge, and his acquaintance with some Greek metres. There was no ground for expecting that either could become a true critic. The one could not, because of some radical defects of mind; and the idea never occurred to the other that a Greek text is anything more than a child's exercise, from which faults in orthography have to be removed.

We envy them their superior endowments. Our

claim to some attention from our contemporaries relies on the plea that we study the poetry of Aeschylus for its own sake; to make the text sure and the meaning clear, first of all to ourselves, and then, without hesitation, to those whom we are appointed to lecture.

The seven whom I have canonized above, with (perhaps, as is supposed) less splendid talents, have done much better work. These are they who have made Greek poetry intelligible to us, and who take rank with the real critics and right honourable enlighteners such as the following, whom I choose from many: John Dorat, for France; Francis Robortello, for Italy; William Canter, for Holland; and Henry Weil, for Germany. Hermann, a genius of immense power, was struggling with a pedantic generation, and only began to be a true critic when he published his '*Supplices* of Aeschylus', at the age of 78, and died. I would choose Benjamin Heath, of Exeter, to represent the English Grecians.

I agree with Hermann in his opinion that John Dorat is the most illustrious Aeschylean ✓ critic: he lived to be 80 years of age; while the most promising of all was the marvellously brilliant William Canter of Utrecht, who died in 1575, aged 33. Besides his emendations, which

have, nearly every one, been adopted by every editor, William Canter is he who discovered the antistrophic correspondence of the lines in choral odes. Henry Weil has discovered the antithetic structure of the periods in iambic systems. I am quite convinced of the reality of his discovery, but have not applied it to my own text. It seemed well to wait until the text of the *Eumenides* is better confirmed. Through some slight difference in writing the choruses, I have only 986 lines to Weil's 1001: the iambs are almost the same, so that his scheme of correspondence nearly applies, and need not be repeated. This antithetic structure of iambic systems seems to have been suggested to Aeschylus by the antistrophic arrangement of the chorus; to have recommended itself for the beautiful order which it introduces, and to have been confirmed in use by its great help as a mnemonic.

ON THE TEXT OF THE EUMENIDES AS IT APPEARS
IN THE 'MEDICEAN' MANUSCRIPT PRESERVED IN
THE LAURENTIAN LIBRARY AT FLORENCE.

It is written throughout in small, *i.e.* round, letters, *literae minusculae*; no capitals occurring except a few which have been interpolated, one here and another there, mostly at the end of words. I have used R. Merkel's 'fac-simile' re-

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cension, Clarendon Press, 1871, as well as those which are reported by Hermann. H. Keil shows good evidence that it was bought at Constantinople in the year 1423 A.D., from the wife of John Chrysoloras,* by Francis Philelphus, who brought it to Italy early in 1424. The time when it was written is supposed, by those best qualified to judge (Bekker, Dindorf, Cobet), to be between 950 and 1050 A.D. As to the way in which it is written, Merkel says that 'there is nothing to be said in its praise apart from the fact that the MS is the only bit of wreckage left to tell the tale of the loss of Aeschylus'. I have often exercised my fancy in speculating on 'what sort of person was it who wrote out this Medicean relic of Aeschylus, and from what sort of a text did he copy it?' The latter part of the problem can be practically solved. He (it may have been *she*, in the reign of a literary empress like Eudocia, about 1060 A.D.) copied it from a text written either (1) in uncial letters, *literae unciales*, that is

* CHRYSOLORAS, JOHN.—Died about 1462, teacher and father-in-law of Philelphus. Disciple and nephew of Manuel Chrysoloras.

CHRYSOLORAS, MANUEL.—A learned Greek, born at Constantinople about 1355; died April 15, 1415. One of the greatest contributors to the restoration of Greek literature in the West. Sent by Manuel Palaeologus to urge the Western princes to a crusade against the Turks. Remained in Italy as teacher of Greek. Buried at Constance. Probably his *Ἑρωτήματα* is the first Greek Grammar printed in the West, 1488.

what we call 'small' and 'capital' intermixed, in which way the Scholia are written on the margins of M; or (2) in *literae quadratae*, all square and angular, which we call 'capitals,' with no spaces between words. The two alternatives result in the same practical rule, viz., that proposed ways of divining the true reading of M may justly be based upon either assumption—'the prototype of M was written in round, *i.e.* "small," characters, with spaces between what were supposed to be the words'; or, 'the prototype of M was written in square, *i.e.* *capital*, letters, with no spaces between words'.

This copy was written by some person, probably very young, who had learned and knew his Greek letters, both round and square, and who had been made to observe the accents when learning his Greek grammar. That appears to have been the full amount of his attainments in Greek. The result of his copying was so deplorable, that the person who ought to have corrected the faults, whether he was a father, a master, or an archimandrite, preferred to evade the duty. Mss often show signs of more or less competent supervision, as at Anth. Pal. 5. 262, where there is a note on the margin: οὐδὲν λείπει, πλὴν ὅτι ὁ γράφων μῶρος ἦν:—'there is nothing left out; the scribe was a

fool.' The copier of M had been ordered not to write the words continuously, but to separate them by spaces. He took this to mean 'not to write the letters continuously', so he broke them up into twos, threes, fours, &c., to present an agreeable variety of combinations, and just as fancy prompted; for he neither knew nor cared what any word was, except *ἄνθρωπος*, *ἄνῆρ*, and *μήτηρ*, in which cases he gladly adopted the compendious way of writing.

I know very well that the most intelligent person can hardly copy twenty lines of poetry without making mistakes: I mean a person who knows well the meaning of what he is writing, and tries to keep his thoughts from wandering. The writer of M (or writers, for Merkel thinks there were at least two, who relieved each other alternately) was performing either a task or a penance, and had no knowledge of what he was writing; only that the quadrate or else uncial letters of his exemplar were to be rendered by small letters without any capitals, and with spaces between optional groups of them, so as not to look as if written continuously. One might also seem to detect the trade trick of some ignorant book factor or broker, at the time when spaces between words began to be fashionable.

If the illiterate copyist practises a stolid Chinese conscientiousness in making an exact representa-

tion of the original, with all its accumulation of errors, as seems to have been done in the case of our Medicean (so Hermann, Weil, and Merkel think), it is much better than that which has happened to the Farnese ms, which Demetrius Triclinius is supposed to have written out from M, inserting his own hasty and crude corrections *currente calamo*. This has deprived F of nearly all of value and authority which it might have had.

If the *codex Venetus* (V) with Flor. and F were copied from M, and the latter did not arrive in Italy till 1424 A. D., then those three copies were taken at Constantinople, or in the Greece of that time: so that M would appear to have been a unique copy, and of great commercial value when Philephus bought it. It escaped the Turks by just 30 years.

THE COPIES TAKEN FROM M, WHICH CONTAIN THE EUMENIDES, THE WHOLE OR PART.

(1). G., *Guelferbytanus*, of the 15th century, very carefully collated by Hermann himself. It contains the inevitable mistakes of copyists, but not corrections.

(2). *Marcianus*, practically identical with G.

(3). Par., *Parisinus*, written by Janus Lascaris.* Hermann was disposed to think it was copied from the prototype of M;

* LASCARIS, ANDREW JOHN.—Called *Rhyndaconus*, from Rhyndacus in Phrygia, where he was born about 1445; died at Rome in 1535. After the destruction of the Greek empire was complete, he took refuge in Italy, and found a welcome at the court of Lorenzo de' Médicis, who twice sent him to Con-

but this conjecture has not seemed probable to others who have examined the ms.

(4). Aug., *Augustanus*. This begins at v. 526, καὶ μαρτυρίσων ἦλθον. Written in the 16th century.

(5). V., *Venetus*, of the 13th century. After v. 531, ὅπως ἐπίστα τήνδε κύρωσον δίκην, it goes on at v. 597, πῆδασ μὲν ἂν λίσσειεν, the leaves being numbered as if there were no omission. Then after Νυκτὸς ἀτιμοπενθείς, v. 744, it proceeds with v. 774, οἶκ ἔστ' ἄτιμοι, after the antistrophe, instead of after the strophe. This and the two following were copied from M before the loss of the 14 leaves from the *Agamemnon*.

(6). Fl., or Flor., *Florentinus*, of the 14th century. It has the same omissions from the *Eumenides* as V, from which Weil thinks it may have been copied.

(7). F., *Farnesianus*, of the 14th century, supposed to have been written by Demetrius Triclinius, and to present a text which has been much altered by him.

The text of M shows very numerous indubitable signs of having been tampered with, by erasures and writing of words over them, as well as by the addition of letters, during the 400 years of the Manuscript's existence in the East before it was brought to Italy. The only imaginable way in which the above seven copies can be considered to be of any critical value is in the possibility that V, for instance, was copied

stantinople, and other cities of the East, to save as many Greek mss. as possible from the Turks. Returned the second time with about 200. Lorenzo was then dead. Lascaris accepted the invitation of Charles VIII, and came to Paris as teacher of Greek towards 1500 A.D. Published his *Anthologia Epigrammatum Græcorum*, Libri VII, at Florence, 1494, 4to, and many other valuable editions. Taught for a long time at Florence, Rome, Venice, and Paris. Corrector of the Greek press at Florence.

before some or many of these erasures, substitutions, and interpolations, had been made in M by the Byzantine critics.

But, in point of fact, every careful editor has arrived at the conviction, and, on the completion of his work, has been full of the feeling, that the copies have been of no use, except *to confirm the reading of M where it is clearly right*. A few interpolated conjectures which they contain are sometimes right in small particulars; while, as an almost invariable rule, wherever the reading in M is bad, those in the copies are worse. Hermann used at first to quote the readings of all, but in his later work he ceased to do this on the ground that it is quite superfluous.

THE SCHOLIA WRITTEN ON THE MARGINS OF THE MEDICEAN CODEX.

These are to be regarded as an old Greek prose text which has not been molested nor garbled, and which has suffered only from the many blunders and omissions of copyists, during a period of 2000 years at least. They are written in uncial letters, as explained above, and Hermann thought that they must have been entered on the margins not long after the transcription of the Med. text of Aeschylus was completed.

They contain antiquarian remarks of real value ; many quotations from classical Greek authors ; references to the authority of those who are still held to have been masters in the science of Grammar and the exact meaning of words ; and are pervaded by a spirit of intelligence as to the meaning of the text which is singularly admirable in ages which were not profoundly *critical*. The *creative* force of the Greek poetic genius did not become torpid and fall into its iron sleep until after a lovely Indian summer of its own in the 5th and 6th centuries A. D. Weil cannot be wrong in declaring that, on the whole, the authority of the Medicean Scholia is *greater than that of any existing manuscript text of Aeschylus*.

The further restoration of the original text of Aeschylus must be made by conjecture, starting from the Text and Scholia as contained in M ; which conjecture shall trust to a *complete* analysis of the exigencies of the passage, as perceived by the aid of that very rare endowment, an intuitive perception of a poet's style and the course of his imaginings. This gift will have been nursed and developed by long and patient study of all the remains of Greek and Latin poetry and of most of the prose. This 'conjectural emendator' will not shrink from devoting a few months, occa-

sionally, to a long course of reading for the sake of a single difficulty in the text.

Besides the ordinary mistakes made by a copyist's *incuria* and *insipientia*, there are some which may be classified with advantage, as follows:—

(a). *Anagrammatismus*, by which the proper order of the letters of a word is inverted or distorted, as if the scribe had set them down in the order in which he deciphered them, writing:—

- v. 44, *μεγίστω* for *γεμιστόν*. *νηλεῖ μεγίστω* appears to have been read at one time.
 255, *χερῶν* for *χρεῶν*,
 608, *προσδέξαιτε* for *προσδέξεται*,
 637, *ἄρειον* for *ἀνιερωῶ*,
 668, *μένων* for *ρέμων*. 699, *νέμειν* for *μένειν*,
 675, *δαίμονας* for *διανομάς*. So *diamone* for *dianome*. Pliny, *Letters*, 117 and 118,
 753, *δαιμόνων* for *μαινάδων*,
 894, *φλοιγμὸ* for *φλογμοῖ*. *σ* was added subsequently.
ibid. *φυτῶντὸ* for *ἕφουτο*,
 973, *ἐν δόμῳ* for *δόμονδε*,
 983, *ἐς τὸ πᾶν* for *πανετὲς*.

(b). *Parakousma* or *Tautophonia*, when a word dictated has been imperfectly heard by a scribe, and incorrectly written on that account:—

- v. 54, *δία* for *λίβα*,
 119, *προσίκτορες* for *προσεικότες*, and
γάρ εἰσιν for *πάρεισιν*,
 167, *μάντι σῶ* for *μάντις ὄν*,
 196, *εἰς* for *εἶς*,
 272, *καθαρμοῖς* for *καθ' ὄρμονς*.

- 393, τοῦτο for ποῦ τὸ, and
 τῆς σφαγῆς for τῆς φυγῆς.
 423, βοτοῖσι for βροτοῖσι. 861, βροτῶν for βοτῶν,
 513, λέπαδνον for λάπαδνον,
 676, παρηπάτησας for παρηπάφησας,
 703, βαλοῦσα for παροῦσα.

(c). *Dittophanes*, when a scribe has thought letters to be wrongly written twice, by διπλασιογραφία, and has wrongly set them down only once:—

- v. 68, δ' αἰ for δ' αἰδ' αἰ,
 76, the corruption arose from τ' ἦν τὴν,
 308, καθαρὰς for καθαρὰς καθαρῶς,
 360, the corruption arose from λαχ λεχ,
 365, παλαιὸν for πάλαι παλαιόν,
 908, τοῖσδ' αὖ κρύων for τοῖσδ' αὖ δακρύων.

(d). *Apeirokalia*, where a corrector has written a word which is intelligible to himself, in place of the poet's more exquisite word:—

- v. 105, βροτῶν for φρενῶν,
 125, πέπρακται for πέπρωται,
 133, πόνος for κόπος,
 392, βροτοκτονοῦντες for αὐτοκτονοῦντες,
 429, τροίαν for πρῶαν.

H. Stephens instances substitutions of this kind in *porcos* for *procos*, *examinare* for *exanimare*, and *adhibe* for *adbibe*; which also introduced false quantities.

(e). *Tautophanes*, when the letters are the same, but ought to have been divided when written small:—

- v. 118, πρόσω for πρὸς φ.

(f). *Paromocodes*, when the letters, whether *capital*, or *round*, are so nearly alike that a scribe easily confounds them:—

v. 327, *θανάτων* for *θνατῶν*.

344, *λιταίς* for *δίκαις*.

(g). *Parorasis*, where two similar passages or words occur, and the scribe has gone on with what follows the second, instead of with that which follows the first. Instances of this occur in the *Eumenides* at v. 800–810 and v. 946–956.

On the other hand, mistakes, from whatever source, have been removed so far, and the Medicean text of the *Eumenides* has been made tolerably intelligible to us, by means of *three hundred and twelve** conjectural emendations, the work of *fifty-two* scholars, the best in their generations, in a period of about *three hundred and fifty years*.

The list of emendators, and of their (now almost universally accepted) corrections, is as follows. In order that the names of these great men may not be merely so many meaningless words, I add short biographical notices, wherever they were easily procurable, up to the time of Dobree, with whom English criticism and restoration of the *Eumenides* may be said to close.

* Exclusive, of course, of the 66 proposed by me in this edition.

‘VICTORIUS’ (PIETRO VETTORI).—Born at Florence, July 11, 1499; died there, December 18, 1585. Studied law at Pisa, where he married Maddalena Médici. In 1538, appointed Professor of Greek and Latin at Florence, and held that office nearly 50 years. Received a collar of gold from the Duc d’Urbino; a silver vase full of gold coins from Card. Alexander Farnese; the title of Conte from Julius III; and medals were four times struck in his honour.

v. 356, *μίσος* (*μῦσος*)—700, ascription of vv.

SOPHIANUS, MICHAEL.—Of Greek extraction, and residing at Venice when H. Stephens visited that city in 1548.

v. 220, *δὲ Παλλὰς* (*δ’ ἐπάλλας*)—320, *πτῶκα* (*πτάκα*).

ROBORTELLO, FRANCESCO.—Born at Udine, N. E. Italy, September 9, 1516; died at Padua, March 18, 1567. Of noble family. Studied at Bologna. Professor of Belles Lettres at Lucca, 1538; at Venice, 1549; at Padua, 1552. He died at the age of 50, not leaving funds sufficient for his funeral, but greatly regretted by his pupils; by none more than by those from Germany. His pupils had a monument erected to him in the church of Saint Antony at Padua. Not inexcusably he regarded himself as the first savant of his age, and quarrelled with his rivals Erasmus, Paul Manutius, Muretus, H. Stephens, and Sigonius. His ‘Aeschylus and Scholia’ was published at Venice, 1552, 2 vols. 8vo.

v. 11, *Παρνησοῦ θ’* (*παρ . . . νησοῦσθ’*)—124, *ᾧζεις* (*ᾧζεισ*)—169, *παρὰ νόμον* (*παρ αν ὁ μ.°ν*)—144, *φόνου* (*φόνουσ*)—626, *κελεύσω* (*κελεύω*)—903, *οἶ’ ἐπικραίνει* (*οἶ ἀέπικρα-ν εἶ*).

‘AURATUS’ (JEAN DORAT).—Born at Limoges (Haute Vienne) about 1508. Educated at the College of Limoges; then became private tutor in noble houses at Paris. His reputation as a scholar and teacher led Francis I to appoint him tutor of the Royal pages. Became Director of the College of Coqueret, where the poet Ronsard was one of his pupils. Was made Professor of Greek in the Royal College, Paris, in 1566. Charles IX gave him the title ‘Poet Royal’. Du Verdier asserts that Auratus published more than 50,000 Greek and Latin verses. “No book

was written but Auratus composed a poetic eulogy of the author ; no person of quality died but Auratus wrote an elegy in verse." Died at Paris, November 1, 1588.

His very valuable corrections of Greek texts are recorded on the margins of his books. Hermann preferred him to all Aeschylean critics.

v. 222, πλέω (πλέοι)—311, ἀλιτῶν (ἀλιτρῶν).

TRICLINIUS.—v. 231, κελεύμασιν (κελεύσ-).

'TURNEBUS' (ADRIEN TURNÈBE).—Born, 1512, at Andeley, Normandy. "Attained the first rank of learning in an age of learned men." Professor of the Greek language and Greek philosophy in the University of Paris, 1547. Superintendent of the Greek department in the King's Printing Office. Died of consumption, June 12, 1565, and was buried without any religious ceremony, by his own express command. "His was the most refined and cultivated spirit in the world", says Montaigne. Of his 'Adversaria', Baillet says, "it is hard to pronounce whether the industry or the genius of the writer is more to be admired".

v. 27, Πλείστου (πλείστου)—77, πόντον (πόντου)—105, μοῖρ' ἀπρόσκοπος (μοῖρα πρόσκοπος)—107, νηφάλια (νι φάλια)—108, γυγκίσεμνα (ν ν κτὸ σεμν ἄ)—112, ἀρκυστάτων (ἄρ κυσ μάτων)—113, ἐγκατιλλώψας (ἐκκατιλλώψας)—142, ἰδόμεθ' (εἰδόμεθ')—182, οὖ (όν)—200, δέκτωρ (δ' ἔκ τωρ); it is in the margin of M—336, συνδαίτωρ (συν δ-άτω ρ)—340, τίθασος (πίθασος)—ib., φίλον (φίλοσ)—363, οὐχ ἄζεται (ὀ υχάζ εται)—421, νεοθήλου (ν ο θήλο ν)—530, τοῦ (τοῦδε)—547, ἀλλ' (ἀλλ')—685, ἀμφίβουλος (ἀμφίβουλος)—742, βαλεῖ (βαλεῖν)—745, πίθεσθε (πειθεσθε)—749, χρήσας (θήσας)—784, τῆσδε τὰκρ. (τῆσ-δετ' ἄκρ.)—908, δ' αὖ δακρύων (δ' αὖ κρύων)—915, μετάκοινοι (μέγα κοινοι)—938, εὐφρονας (-άνας)—942, χαίρετ' inserted—960, εἶ σέβοντες (εἶσεβούντες)—969, ὑμεῖς (ἡμεῖς)—970, μετοίκους (-οι).

'STEPHENS' (HENRI ESTIENNE).—Born at Paris, 1528; died at Lyons, 1598. Carefully trained by his father Robert; and afterwards pupil of Danès (the successor and disciple of Bude and J. Lascaris). Danès, the most eminent Hellenist of his time,

took only two private pupils; one the Second Henri, son of Francis I, king of France; the other, the second Henri Estienne—the first being the first French printer, in 1501, at Paris. Attended the lectures of Turnebus; and learned to write a beautiful hand from Ange Vergèce. At 19, after helping his father with his edition of Dionysius Halicarnassius, he travelled in Italy to visit the libraries, and practise the art of *le chasseur*. He was much admired at Venice by the Greek, Michael Sophianus, for the fluency with which he conversed in Modern Greek, as well as the other modern languages. Became acquainted with Annibal Caro and Paul Manutius. After collating a great many mss in Italy, he visited England, receiving a friendly welcome from the young king, Edward VI. To the duties of commercial traveller for his father, and furthering the sale of his books, he added the research of a critical scholar, and the capacity of an accomplished savant. He travelled on horseback, reading or composing as he went.

He was the first to publish the *Agamemnon* entire. He published in all 170 editions of authors in various languages, nearly all of them annotated by himself.

His ms collations of many hundreds of Codices supplied him with the readings quoted by him. He never introduces a word unauthorised by mss without advising the reader. He was the inflexible enemy of every form of levity and dishonesty in an editor. Casaubon, his son-in-law, tried to secure his manuscripts, collations, and other papers, in the possession of Paul Stephens, son of Henry, on the death of the latter, but says that they were mostly lost or destroyed. Firmin Didot, the learned founder of the 'Didot' Library, says that Henry Stephens had lived to see his books, his manuscripts, and his house at Paris, all destroyed in an earthquake (probably the great one of 1580, April 6, 6 P.M.). Casaubon says of him, "literas, praesertim Graecas, unus omnium optime intellexit". Coraës* says

* CORAY, ADAMANTIUS.—Born at Smyrna, April 27, 1748; died at Paris, April 6, 1833. Studied medicine at Montpellier, 1782–1788. Came to Paris, 1788. His 'Characters of Theophrastus', 1799; 'Hippocrates', 1800; '*Aethiopia* of Heliodorus', 1804; 'Plutarch', 'Strabo', and many other works, raised

that "if the *Thesaurus Linguae Graecae* had not been made by him, it would be yet to make".

His proof-sheets were carefully revised by himself, whereas Aldus Manutius, his near contemporary, confesses that he had not time to read his at all: "ne perlegendis quidem cursim".

v. 645, μὴ ἴπικαιούντων (μηπικαιόντων).

'SCALIGER' (JOSEPH JUSTUS L'ESCALE).—Born at Agen (Guyenne), August 4, 1540; 10th in Julius Caesar Scaliger's family of 15. Taught himself, under his father's guidance, by the age of 22, every language and science known. He then became a Calvinist. "The greatest scholar that France has produced." "All the savants of the day were at his feet." Succeeded Justus Lipsius, as Professor at Leyden, in 1593. The principal students under him were Grotius, Meursius, Rutgers, Dousa, D. Heinsius. He was persecuted by the Jesuits for the freedom of his criticisms on Canonical Books. Died January 21, 1609. "His only luxury was the being well dressed; his amusement was 'la chasse'"—probably hawking and coursing.

v. 255, χρεῶν (χερῶν)—393, ποῦ τὸ πέρμα (τοῦτο πέρμα)—453, τε (δέ)—635, Αἰγέως (ἀιγέωι)—849, εὐθιεῖν (ἐν σθειεῖν).

CANTER, WILLIAM.—Born at Utrecht, 1542; died at Louvain, May 18, 1575. Justus Lipsius said of him, "I have never seen anyone with a mind so indefatigable, so enamoured of literary work, and so capable of performing it". His 'Aeschyli Tragoediae VII' was published at Antwerp, 1580. Dying at the age of 33, he had published editions of Aeschylus, Sophocles, and Euripides, with a larger proportion of permanent emendations, made by himself, than have been made by any other editor, before or since. He first made out clearly the responsion of the lines in the choral odes, and marked the corresponding lines with Roman numerals at the side of the text.

v. 196, εἶς (εἶς)—215, εἰ (ἦ)—305, ἀμά (ἄμα)—326, θνατῶν (θανάτων)—360, ἀτίετα (ἀτί εται)—377, καινήν (καὶ νῆν)—586, καρ-

him to the position of the first Hellenist in Europe. The great restorer of the modern Greek national spirit and language.

δίας (-ίαν)—565, ὧν δ' (δ' ὧν)—636, αἰεὶ δικαστῶν (δ' ἐκάστων)—662, αἰδομένους (-οισ)—917, παντᾶ (πάντα).

CASAUBON, ISAAC.—Born at Geneva, February 8, 1559; died at London, July 1, 1614. His family were Protestant refugees from the Dauphiné. His father returned as pastor to Crest, in that province, where the son was brought up. At 19 he was sent to the University of Geneva; and in 1582 succeeded F. Portus in the Chair of Greek there. Married Florence, eldest daughter of Henry Stephens. Professor of Greek at Montpellier; and then in the University of Paris, invited by an autograph letter from King Henry IV. Accompanied Sir H. Wotton on his return to London. King James I, while king of Scotland, had corresponded with him, and now received him with favour; obtained his full release from French citizenship from Marie de' Médicis; and employed Casaubon as his *alter ego* in his theological disputes. He was prebendary of Canterbury and Westminster. Buried in Westminster Abbey. Scaliger extols the profundity of his learning. Casaubon wrote commentaries on almost all the more difficult Greek and Latin authors, and had commenced one on Aeschylus. His son Méric died 1671, incumbent of Bledon, Somerset; prebendary of Canterbury, and rector of Ickam. He is the author of editions of M. Aurelius, Terence, &c., &c.

v. 185, λευσμός τε (λευσμό ντε)—306, δ' (τ')—453, δυσποίμαντ' (δ-υσπήματ')—777, δώματος (δομάτων).

PEARSON, JOHN.—Born at Snoring, Norfolk, 1613. Took orders at Cambridge, 1639. Master of Trinity College, Cambridge, 1662. Bishop of Chester, 1672. Died, 1686.

v. 137, σὺ δ' (οὐδ')—340, τιθασὸς (τίθασος)—349, ἀνέκαθεν (ἄγκαθεν)—440, σὺ δ' (σύτ')—442, ἦ τις (ἔτις). Linwood, adducing the authority of Thomas Gaisford, thinks that it would not be easy to verify these corrections, commonly ascribed to Pearson: "They may be Casaubon's."

STANLEY, THOMAS.—Born at Cumberlow, Hertfordshire, 1625. Pupil at Cambridge of Edward Fairfax, translator of Tasso.

Took his M. A. degree *honoris causâ*, 1641. Being of independent means, he devoted himself to classical literature, and settled in London. His great work, 'Aeschyli Tragoediae VII, cum Scholiis Graecis omnibus', London and Cambridge, fol., 1663-4, has been "the great source of illustrations of Aesch. for all his successors".—Enger. Died in London, April 22, 1678, aged 53.

v. 27, Πλειστοῦ (Πλείστου)—125, πέπρωται (πέπρακται)—182, καρανιστῆρες (καραινιστῆρες)—281 *olim*, καθαίρει (καθαίρει)—369, γῆν (τῆν)—382, ὄρωμένας (-αις)—395, ἐπιρροίξεις (-εῖ)—444, ὄξυμηνίτους (-ου)—861, βοτῶν (βροτῶν).

BENTLEY, RICHARD.—Born at Oulton, near Wakefield, in 1662; died, 1742. At school at Wakefield; thence to Cambridge University. Tutor to bishop of Worcester's son. His 'Letter to Dr. John Mill', 1691, and 'Eight Sermons' in refutation of Atheism, brought him into notice. Became Master of Trinity College, Cambridge, and Archdeacon of Ely. Published, in 1710, 'Critical Remarks on Aristophanes, and Corrections of the Fragments of Philemon and Menander'. His editions of 'Horace' and 'Paradise Lost' sufficiently prove "son peu de goût pour la poésie".

v. 369, καταφθατουμένη (-ην)—963, προπομπῶν (προπομπῶν)—966, ἀτηρόν (ἀτήριον).

ABRESCH, FREDERIC LOUIS.—Born at Hesse-Homburg, December 29, 1699; died, 1782. Studied Classical literature at Utrecht, under Drakenborch and Duker. Rector of Middlebourg College in 1725; of Zwolle in 1741. 'Notes on Aeschylus', Middlebourg, 1743, 2 vols. 8vo; vol. 3, Zwolle, 1763; and other works.

v. 31, πάρ' (παρ')—166, ἀρόμενον (αἰρόμενον)—199, τί μῆν; (τι μῆν)—698, ascription of verse—852, πρόπαντος (πρὸ παντός).

DE PAUW, JEAN CORNEILLE.—Born at Utrecht towards the end of the 17th century. He was Canon of St. John's Church, Utrecht. Devoted his life to the study of Greek literature.

Besides his edition of Aeschylus, he published many other Classical works. Died, 1749.

v. 345, εἰς (ἐσ)—478, ᾧ (ὠ)—491, παντὶ (ἄπαντι)—505, δ' inserted—511, θερμῶ (θερμοεργῶ).

MARKLAND, JEREMIAH.—Born at Childwall, Lancashire, October 29, 1693; died, July 7, 1776. At Christ's Hospital; then Peter's College, Cambridge. 'Critical Letter on some passages in Horace', 1723; '*Silvae* of Statius', 1728—very much praised by Boissonade. His edition of the '*Suppliants* of Euripides', 1763, 250 copies only, was anonymous. Son of a village clergyman.

Elmsley calls him "the model that every critic ought to imitate". Markland pronounced spurious Cic. *ad Quirites post reditum; Post reditum in senatu; Pro domo sua; De haruspicum responsis*; and had grave doubts about the *de Oratore*. "His critical restorations seem very bold and forced; but when you read his proofs, so well put forward, you generally come to regard as true that which seemed to be most unlikely; and even when you are not convinced, you are always constrained to admire the critical power and learning of the commentator."—Boissonade. Always a great invalid.

'ARNALDUS' (GEORGE D'ARNAUD).—Born at Franeker, Friesland, Holland, September 16, 1711; died, June 1, 1740. His family were Protestant refugees from France. He studied under Wesseling and Hemsterhuys at Franeker University. '*Specimen Animadversionum*' (in Anacr., Callim., Aesch., Herodot., Xen., Hephaest.), Harderwyk, 1728, 8vo, when he was 17; and he died at the age of 29. He seems to have known all the Greek metres.

v. 59, πόνον (πόνων)—163, φονολιβῆ (φονολειβῆ)—320, ματρῶον (ματρῶϊον)—393, τῆς φυγῆς (τῆς σφαγῆς).

TYRWHITT, THOMAS.—Born, March 29, 1730, at London, where he died, August 15, 1786. At Eton; then to Oxford; graduated there, 1755, and resided till 1762. Was Under-Secretary of War, 1756; Secretary to the House of Commons, 1762; which

post he resigned in 1768 through feeble health, and devoted himself to his favourite Classical studies. Custodian of the British Museum, 1784. Exposed the spuriousness of 'Poems of T. Rowley' by Chatterton, 1777. One of the most acute and prolific of English critics. His 'Conjecturae in Aeschylum, Sophoclem, Euripidem, et Aristophanem' was printed by one of his friends, 1822.

v. 96, ὦν (ὡς)—453, ἀμηνίτως (ἀμηχάνως).

MUSGRAVE, SAMUEL.—Born about 1730. Practised as a physician at Exeter. He wrote 'Exercitationes in Euripidem', 8vo, 1762; 'Euripidis quae extant omnia', Oxford, 4 vols. 4to, 1778. Died, July 3, 1782, in needy circumstances.

v. 183, ἀποφθορᾶ (ἀπο φθορὰι)—281 *olim*, rejected—433, κρύψασ', ἄ (κρύψασα)—513, λαπαδόν (λέπαδνον).

HEATH, BENJAMIN.—Recorder of Exeter. His work is entitled 'Notae sive Lectiones ad Tragicorum Graecorum veterum, Aeschyli, Sophoclis, Euripidis, quae supersunt dramata, deperditorumque reliquias', 4to, 1762. The most able and successful of all English critics of the text of Aeschylus.

v. 264, ἄλλος (ἄλλον)—296, σκιάν (σκιά)—348, right order of verses—354, ἐπιφθόνοις (ἐπιφόνους)—358, γὰρ rejected—384, τὸν πέλας (τοὺς πέλας).

WAKEFIELD, GILBERT.—Born, February 22, 1756, at Nottingham; died September 9, 1801, at London. Graduated at Cambridge, 1776. Ordained, March 22, 1778: "the most disloyal act of my life was to sign the Articles". Resigned his curacy at Liverpool, and became professor in a dissenting college at Warrington. Then director of another dissenting college at Hackney, London. Published excellent editions of Horace, Virgil, Lucretius, etc.; his 'Silva Critica', 1789-95, 5 parts, 8vo. Accused of seditious writing ('Remarks on the General Orders of the Duke of York, 1797'; and 'Reply to some parts of the Bishop of Llandaff's Address'). He was sentenced to two years' imprisonment, and succumbed to a typhoid fever,

very shortly after his release. Upon his incarceration a subscription of £5000 was raised for his family.

v. 96, ὧν (ὡς)—196, ὧν (ὡς)—358, τε καὶ (δὲ καὶ).

PERSON, RICHARD.—BORN at East Ruston, Norfolk, December 25, 1759. The son of a parish-clerk, he was sent to Eton by a gentleman living in the neighbourhood of Ruston. In 1777 went to Trinity College, Cambridge. Took his degree and orders, but threw up his curacy in 1791, being unable to assent to the 39 Articles. The chair of Greek was vacant at Trinity College, Cambridge, in 1792. He wrote his theme (on Euripides), as a candidate, in two days, and was elected unanimously : salary, £40 a-year, with no room to lecture in. Some friends placed £2000 at his disposal, in the public funds, to enable him to proceed with his work. He was struck with apoplexy in a London street, and died, September 25, 1808. His 'Aeschyli Tragoediae VII' was published in 1806, 2 vols., 8vo. He was buried in the chapel of Trinity College, Cambridge, and his monument placed between those of Newton and Bentley.

vv. 136, 314, γίγνεται (γίνεται)—172, φυγὼν (φεύγων)—221, λίπω (λείπω)—230, ἦν (εἶ)—258, χίμερον (κεχίμερον)—309, true order restored—311, 527, 709, ἀνὴρ (ἀνῆρ)—334, ἀμὴν (ἀμι ν)—493, δυσσεβίας (δυσσεβεί ασ)—515, αἴστος (ἄϊστος)—582, νυ (μυ)—867, σοῦστι (σοῦ 'στι)—961, δ' ἐμὲ (δέ με).

HERMANN, JOHANN GOTTFRIED JAKOB VON.—BORN at Leipsic, November 28, 1772; died there, December 31, 1848. Studied at Leipsic and Jena. Made Professor of Philosophy at Leipsic, 1798; subsequently of Eloquence and Ancient Poetry. Decorated with 'the Order of Civil Merit', 1815; afterwards received a Patent of Nobility from the King. He regarded textual criticism and its immediate adjuncts as the only proper business, and the inexhaustible task, of a Greek Professor. All other things, such as archaeology and 'the science of language', are nothing to the purpose, except as casual ancillaries. He could point to Boeckh and Mueller as examples of critical power enfeebled by various distractions. He is the apostle of rigid

exclusiveness and concentration in verbal criticism. This is the most difficult of all subjects, to the proper treatment of which very few men are equal. Cases of almost portentous precocity like those of Canter and d'Arnaud are outside an average estimate. The great aesthete John Winckelmann probably gives the general truth. Arriving at Rome in the year 1755, he says: "I find that I am the only man in Rome who possesses a critical knowledge of the Greek language. So much have we degenerated. And this is the result of education which is in the hands of the priesthood (W. was a Catholic). Mathematicians start up like mushrooms, and the plant matures, without much pains, in 25 years; whereas 50 years, or more, are requisite for the study of the Greek language." It would appear that Hermann is right.

v. 6, punct., suggested by Stanley and Wakefield—22, lacuna—105, φρενῶν (βροτῶν)—252, ὁ rejected—306, ἐθνδίκαιοι (ἐθν δι και θ' οἱ)—308, καθαρῶς inserted—365, κύρω (κρῶ)—494, πάμφιλος (πᾶσι φίλος)—531, τ inserted—553, τί γάρ; σὺ (τοὶ γὰρ σὺ)—568, κελεύσαι (κελεύσει)—583, ἄμειον (ἀμείνον')—668, νέμων (μένων)—779, ἐπιθῆς (ἐπειθῆς)—790, οἰχνεῖν (οἰκεῖν)—791, φεῶ rightly placed—889, δ' inserted—934, φρονοῦσα (-σιν)—935, εὔρισκες (-ει)—946, τε (δὲ)—975, χωρῖται (-εῖτε)—977, καὶ rejected.

ELMSLEY, PETER.—Born, 1773; died March, 1825. Of Westminster School, and Oxford University, where he took his M.A. in 1797. Being in easy circumstances, he devoted himself to literature, especially Greek. Resided some time at Edinburgh. Contributed to the *Edinburgh Review* articles on Porson's 'Hecuba', Blomfield's 'Prometheus', etc., etc. He spent the winter of 1818 at Florence, reading mss in the Laurentian Library.

v. 53, πλατοῖσι (πλαστοῖσι) after Schütz's right translation—409, ἀμναθοῦ (ἀμνάθου)—516, κατειργαθοῦ (κατεργάθου).

BUTLER, SAMUEL.—Born, 1774; died, Bishop of Lichfield, 1840. When a master at Shrewsbury School he was chosen by the Syndicate of Cambridge University to edit a complete

edition of the works of Aeschylus. This was published, 4 vols., 8vo, 1809–1816.

v. 616, marked the lacuna.

DOBREE, PETER PAUL.—BORN in Guernsey, 1782. Educated by Valpy, at Reading. Entered Trinity College, Cambridge, 1800; graduated, 1804. Entrusted with the editorship of Porson's MSS, which had been purchased by Trinity College. Appointed Professor of Greek, 1823. Died, 1825. His 'Remains' were published, 1831, by his successor in the Chair of Greek at Cambridge.

v. 804, *γαμόρω* (*γ' ἀμόρων*).

BLOMFIELD, CHARLES JAMES.—BORN at Bury St. Edmunds, in 1786. Graduated at Cambridge. Elected Fellow of Trinity College, Cambridge, on the publication of his edition of the 'Prometheus Vincetus'. He published five plays of Aeschylus, separately. Made Bishop of London, 1824.

v. 305, *ἀμά*, after Canter's *ἀμά*.

MÜLLER, KARL OTTFRIED.—BORN at Brieg, in Prussian Silesia, August 21, 1797. Studied at Breslau; then at Berlin, under the celebrated Boeckh. In 1817, Professor of Ancient Classics at Breslau. 'Orchomenus and the Minyans' in 1820; then 'The Dorians'; 'History of Greek Literature'; and many other works. His 'Eumenides, with German Translation', appeared 1833. He loved to unite criticism, history, and art; and his works are as perfect in their kind as is possible. He went to Greece in 1837, and, while superintending excavations near Delphi (Castrì), was seized with fever, and died there, August 1, 1840. Buried in the 'Ancient Academy' at Athens.

v. 94, punct.—346, *αἴμοσταγῆς* (*αἴματοσταγῆς*)—358, punct.—507, *ἄγοντα* (*τὰ*)—735, *δυσόιστα* (*δύσοιστα*).

SCHOEMANN.—v. 243, *ἀρθροκμηῆσι* (*ἀνδροκμηῆσι*)—351, *καὶ* restored.

BOTHE.—v. 67, punct.

BURGES.—v. 54, *λίβα* (*δία*)—526, *ρόμφ* (*δόμων*).

BOISSONADE, JOHN FRANCIS.—Born at Paris, August 12, 1774. Secretary of General Dumouriez, 1792; dismissed, 1795; restored, 1801. In 1809, appointed Professor of Greek Literature in the Academy of Paris, shortly after his retirement from a public career, when he devoted himself to Classical studies—and, in 1812, to the Chair of Greek in the College of France. ‘*Philostrati Heroica*’, 1806; ‘*Aristaeneti Epistolae*’, 1822; ‘*Philostrati Epistolae*’, 1842; the first edition of ‘*Babrius*’, in 1844, with learned Commentary and Latin version; and many other editions and essays. Contributor to the *Classical Journal*, with the signature B. A. P. R.—‘*Boissonade, a Parisian Reader*’.

v. 982, ὀλολύξατε (διολολύξατε).

WIESELER.—v. 365, πάλαι inserted—416, ἔχων (ἔχει)—417, ἐφεζόμεν (ἐφεζομένη)—488, ἀνάρχετον (ἀναρκτον)—754, ἄχλαις (αἰχμάς)—825, τῷ μὲν εἶ σὺ (τοι μὲν σὺ).

SCHÜTZ.—v. 119, φίλοι (φίλοις)—167, μάντις ὦν (μάντι σῶι)—263, ἀντίπου’ ὡς τίνης ματροφόνου (ἀντιποῖνους τείνης μητροφόνου)—264, ὄψει δὲ κεῖ τις (ὄψει δ’ ἐκεῖ, τίς)—400, θέλοι (θέλει)—475, ἄκεά τ’ (ἄκετ’)—553, φόνω (φόνου).

WELLAUER.—v. 450, χώρα μεταῦθις (χῶραι μετ’ αὐθις)—459, θ’ added—491, ἄλλ’ ἄλλα (ἄλλα ἄλλαι)—809, οὐτὰν (ὄ ντ’ ἄν).

LINWOOD.—v. 118, punct.

DONALDSON.—v. 306, εὐχόμεθ’ (δ’ οἰμεθ’).

FRITSCH.—v. 475, δέ τις rejected.

HARTUNG.—v. 502, δόμων (δωμάτων).

AHRENS, H. L.—v. 462, νόμων (νέων)—833, ὄσ’ ἄν (ὄσην).

ROSSBACH and WESTPHAL.—v. 337, παντολείκων (παν λ έυ κων).

AHRENS, E. A. J.—v. 341, ἐπὶ τὸν ὄδ’ ἰέμεναι (ἐπὶ τὸν, ὄ, δι ὀ μεναι).



HEIMSOETH.—v. 207, τί γάρ; (τί . . γάρ)—178, τ' inserted—905, θ' rejected—906, φαίερ' ὡς (φανερῶς)—977, περίεπτα τύχαιτ' ἂν (περί σεπτα ι τύχαι τε).

MEINEKE.—v. 216, τίνεσθαι (γεν έσθαι)—429, πρόην (τροίαν)—897, εὐθηνόντα Πᾶν (-τ' ἄγαν)—899, δὲ γὰς inserted—979, εὐφρονες αἶψ (εὐθύφρονες γᾶ).

DINDORF, W.—v. 29, ἐς (εἰς)—59, ἀνατὶ (ἀνατεί)—118, ἀνήρ (ἀνήρ)—258, 605, πέδοι (πέδωι)—707, γαίᾳς (καὶ γῆς).

PRIEN.—v. 344, δίκαις (λιταῖς).

DINDORF, L.—v. 798, δυναιᾶν (δαμίαν)—974, εὐφροσι . εὐθύφροσι).

HALM.—v. 133, κόπος (πόνος).

COBET.—v. 675, διανομάς (δαίμονας).

DRAKE.—v. 343, σπενδομένη (σπενδόμειαι).

PALEY.—v. 406, κάπ' (τ' ἐπ-).

“GOTHANUS”.—v. 170, μοίρας (Μοίρας)—670, transp. of verses.

WEIL.—v. 26, transposed—99, ὕπερ (ἔπο)—119, προσεικότες (προσάκτορες)—173, ὦν (δ' ὦν)—174, ἐκ γένους (ἐκείνου)—202, punct.—209, ἤρκεσεν (ἤρ κέσω)—217, ἐνδίκως σ' (ἐνδίκως)—237, punct.—265, ἀσεβοῦντες (ἀσεβῶν)—266, τοκῆς (τοκέας)—272, καθ' ὄρμους (καθαρμούς)—296, punct.—297, σὺ δ' (οὐδ')—ib., ἀποπτύσεις (ἀποπτύεις)—327, τοί νιν (τοῖσιν)—ib., ξυμπατώσιν (ξέμπασωσιν)—335, ἐκάς (χέρας)—338, αἰμάτων (δομάτων)—344, δεῖ τελείαν ἐπ' (θεῶνδ' ἀτέλει αν)—358, εἰμηχάων . . . τελείω (εἰμήχανοι . . . τέλειοι)—423, βατοῖσι (βοτοῖσι)—445, νόμφ (ὄμος)—456, αἰδουμένους (αἶρ-)—464, δίκαισιν ἠ (δίκα καὶ)—468, προσνεμῆ (προσμένει)—469, οὔτι (οὔτε)—471, τιν' (τις)—485, μηδέν' (μηδέν)—563, τὸ δὴ μοι (τόδ' αἶμα)—565, ψεύδομαι (ψεύσομαι)—572, transposition of verse—591, τὴν δ' αὖ (ταύτην)—628, transposition of verses—640, πόλει (τότε)—644, κατ' (τὸ δ')—734, transposition of verses—751, μὴ θυμῶσθε restored to its place—754, βοτῆρας (βρωτῆρας)—783, punct.—796, πλείρ' (πλειρὰς)—800–810, transposed—804, 805, transposed—806, punct.—855, κατᾶσον (κατὰ χθόν')—942, ἐναισιμίωσι (ἐν αἰσ-)—943, punct.—950, punct.—957, ἔπη διπλοῖζω (ἐπιδιπλοῖζω).

My notes are all written in English because English is more readily intelligible to students than Latin, and it is the part of a good editor to remove every bit of unnecessary obstruction to the student's progress; especially in these days of competitive examinations, for which a long course has to be read in a short time. The India Civil Service class at Kingstown School, near Dublin, used to read *through* to me every three years (two hours a day, six days to the week, ten months to the year) what was practically the whole Corpus of Greek and Latin poetry, as well as all the chief prose works in each language: I submit that it makes a difference whether the notes read by such students are in plain English or in Latin. Some editors seem also to write their Latin purposely in an abstruse and mysterious style. No old Latin writer, not Persius nor the elder Pliny, is so hard to read as R. Merkel's Preface. If his object was to tell the reader as little as possible with the greatest possible strain upon the reader's attention, then he has succeeded to perfection.

There is no physical law as yet discovered which determines it to be *κατὰ φύσιν* to write critical notes in Latin. If there be the least *inqualifiable* mystery to the student in Latin notes,

they ought to be abandoned. Continental scholars can read English as we read their languages; but if they could not, it is quite enough for a foreign savant to see your Greek text and how you write it, with a glance at your Greek and Latin corroborations, and then he knows all you have said. An English editor's first law in such matters is his English reader's convenience.

As to the English Translation, it certainly does seem to be *κατὰ φύσιν* that a translation of poetry should be in a poetic form. One might as well turn Xenophon's *Anabasis* into verse as turn Aeschylus into prose. The best prose translations of Greek poetry that have appeared are distinctly stiff, bald, and repulsive. A second advantage of the verse form is its necessary conciseness: an almost unfair conciseness, because the Greek Iambic senarius has *twelve* syllables, by a physical law of harmony; while the English Iambic line, which corresponds most nearly to the Greek senarius, is a quinaris, ten syllables, with occasionally one over. The ear cannot endure more than *five* English Iambic feet pronounced at once without a metrical pause: it accepts *six* in Greek. In the same way *six* dactyls in Greek are intolerable unless the last is catalectic in two syllables only.

Now that the question of translation has been touched it may as well be finished off so far as this book is concerned. The literal, line-for-line, and homoeo-metrical Translation which follows cannot be fairly judged except by those who have clearly made out the Greek rhythm and metre. Those who can run off the Greek chorus, expressing the *arsis* and *thesis* without a stumble, will easily observe how the English equivalent is to be read. It was suggested by one scholar who wrote a notice of my *Agamemnon* that the *arsis* should be indicated by accents: this disfigured the page, and gave it a pedantic look. It is better to trust to the intelligence of my readers. In some few verses it has been possible for me to mark the *arsis* by an assonance which is of the nature of rhyme.

On the whole, it is enough if the Greek Text and my Translation mutually explain one another. Several Heads of Schools and Colleges have assured me of the great serviceableness of this form of translation, and have begged me 'not to alter the plan adopted in the *Agamemnon*'.

THE MEANING OF THE PLAY. WHAT DID AESCHYLUS PROPOSE TO HIMSELF TO SAY IN THE EUMENIDES?

This, we may be sure, was no matter of transitory or perishable nature; such as the conservation or degradation of the court of Arcopagus, or the treaty with Argos. These and some other allusions imparted an ephemeral interest to the first representation; but they do not touch the meaning of the drama. Cervantès has been censured, not without some justice, for taking as a subject with which to illustrate his genius a thing that was so soon to pass away and become almost unintelligible. Every great poem must, like Homer's and Virgil's, be a reflection of human life, thought, passion, fears, hopes, in some unchangeable form and aspect.

Aeschylus here tells the Athenian people, that when they have fairly recognised and fully accepted any physical law of society—that parricide, for instance (he was bound to take an extreme case, and pronounce his parable in about 1000 lines) is a thing inconvenient, and incompatible with the greatest amount of comfort and welfare—then, the best thing to do is to go and respectfully

bury in the nearest gully the bugbears that were imagined in benighted ages as superhuman sanctioners of that law.

That is all he says, and it is quite enough for one tragedy. The situation of these last words of a great philosopher and poet is interesting. The *Oresteia* is the only Greek trilogy which malignant influences failed to extinguish. The *Eumenides* is the only last play of a trilogy that they have allowed us to have. It is the last tragedy composed by Aeschylus, a son of Euphorion, an Athenian.

The preference which one has for Aeschylus over the two poets who mark the other two categories of thought seems capable of being accounted for thus. Euripides represents the spirits of satire, such as Lucian, Rabelais, Voltaire, and the rest, who never tire of telling us 'you men are a little breed: and we, who can see how ridiculous and how base you are, are only the finest specimens of your kind'. Sophocles has with him all those poets and thinkers who get no farther than to a profound sorrow for the life and fate of the human race, after the fashion of Heraclitus whose eyes were never dry. Aeschylus always raises the cry of 'Noël!' 'Good news!' and holds up the oriflamme of endless improvement. This was

proclaimed in allegory by Homer in his episode about Proteus and Eidothea, and echoed by Virgil in his tale of the almost accomplished bliss of Orpheus and Eurydice. Aeschylus is the poet of hope.

A great Latin writer says in some memorable sentences: 'the result of my contemplation of nature is a conviction that she is always trying to produce something perfectly good, and that nothing is impossible to her; nor is there anything which human genius cannot find out about her'. He, the elder Pliny, himself one of the martyrs of science (Aug. 25, 79 A.D., aged 56), is rather too much inclined to despond; and who is not? But he looked forward with confidence to the sure victory which will be achieved over all those evils which are called by the names of vice, crime, and disease.

My best acknowledgments and thanks are due to the Board of Trinity College, Dublin, for their acceptance of this work as part of their 'Series'; and particularly to Dr. John K. Ingram, who was formerly Regius Professor of Greek in the Dublin University, for most valuable counsel and suggestions when the manuscript was submitted to his judgment.

DALYSFORT, GALWAY,
May 29, 1884.

ΥΠΟΘΕΣΙΣ.

Ὁρέστης ἐν Δελφοῖς περιεχόμενος ὑπὸ τῶν Ἐρινύων, βουλῇ Ἀπόλλωνος παρεγένετο εἰς Ἀθήνας, εἰς τὸ ἱερόν τῆς Ἀθηνᾶς. ἧς βουλῇ νικήσας κατήλθεν εἰς Ἄργος.

Τὰς δὲ Ἐρινίας *πραΐνας** προσηγόρευσεν Εὐμενίδας.

Παρ' οὐδέτέρῳ κείται ἡ μυθοποιία.

* Editors have read *πραΐνασα* ever since Hermann first suggested the change. But Athenè is nowhere the subject of a verb in this Argument: she nowhere calls the Furies 'Eumenides' in the play, and there is no place where we can well suppose that the word, having been used, has dropped out: it was a most important question for Aristophanes the critic, the writer of this Argument

THE ARGUMENT.

ORESTES, when caught by the Erinnyes at Delphi, by Apollo's advice repaired to Athens, to the temple of Athenè; and, having gained the verdict in her court, was restored to his native city, Argos.

Aeschylus, having here appeased the Erinnyes, called them and the play *Eumenides*.

The story is not found in Sophocles or Euripides.

(ΑΡΙΣΤΟΦΑΝΗΣ Ἡ ὑπόθεσις: Med.) to answer: 'Why did Aeschylus call this play the *Eumenides*? The Athenians styled them *Σεμναί*, as they are called at v. 980.' Aristophanes says: 'He could not call the play *Σεμναί*, which would have no appropriate meaning: whereas the Sicyonian name *Εὐμενίδες* is an appropriate title.'

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

Πυθιάς προφήτης.

Ἀπόλλων.

Ἄρεστης.

Κλυταιμνήστρας εἶδωλον.

Χορὸς Ἐρινύων.

Ἀθάνα.

Προπομποί.

Ἑρμῆς.

Κῆρυξ.

Δικασταί.

THE PERSONS WHO ACT THE PLAY.

THE PYTHONESS (priestess inspired by Apollo).

APOLLO (Phoebus, Loxias).

ORESTES.

THE GHOST OF CLYTEMNESTRA.

CHORUS OF FURIES (Erinnyes, Eumenides).

ATHÁNA (Pallas, Athenè, Minerva).

PERSONS FORMING THE PROCESSION (men of Athens, armed; Athenian maidens and matrons).

HERMÈS, a Herald, and the twelve Judges appear, but do not speak.

ATHÁNA acts the chief part. Two other actors are required to perform the parts of the Pythoness, Apollo, Orestes, and Clytemnestra's Ghost.

NOTE.—The readings of M are here printed in small Clarendon type, thus: **πλείστοις**.

ΠΡΟΦΗΤΙΣ

The temple at Delphi. The Pytho-ness, on her way to open the doors and enter, is rapt in pious meditation, to which she gives audible ex-pression.

πρῶτον μὲν εὐχῇ τῆδε πρεσβεύω θεῶν
 τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν,
 ἣ δὴ τὸ μητρὸς δευτέρα τόδ' ἔζετο
 μαντέϊον, ὡς λόγος τις· ἐν δὲ τῷ τρίτῳ
 λάχει, θελούσης, οὐδὲ πρὸς βίαν τινός,
 Τιτανὶς ἄλλη, παῖς Χθονός, καθέζετο,
 Φοίβη· δίδωσι δ' ἣ γενέθλιον δόσιν
 Φοίβη· τὸ Φοίβης δ' ὄνομ' ἔχει παρώνυμον.
 λιπὼν δὲ λίμνην Δηλίαν τε χοιράδα,
 κέλσας ἐπ' ἀκτὰς ναυπόρους τὰς Παλλάδος
 ἐς τήνδε γαῖαν ἦλθε Παρνησοῦ θ' ἔδρας.
 πέμπουσι δ' αὐτὸν καὶ σεβίζουσιν μέγα
 κελυθοποιοὶ παῖδες Ἐφαιστοῦ, χθόνα
 ἀνήμερον τιθέντες ἡμερωμένην.
 μολόντα δ' αὐτὸν κάρτα τιμαλφεῖ λεώς,

6. *τι ταν ισ ἄλλ . . . παῖς*. Correctly, Hermann, as suggested by Stanley and Wakefield.

7. *δί δωσινδ'*. *δίδωσι* V. Fl. F.



THE PYTHONESS

FIRST in this prayer I honour Earth, the first
of gods who gave responses : after her,
Themis, who next (a legend says) was throned
at this her mother's shrine : by lot the third,
5 with her goodwill, with violence to none,
another Titaness, Earth's child, sat here,
Phoebe : she gives it as a birthday gift
to Phoebus, who assumes the name from Phoebe.
He left the Delian lake and reef, and gained
10 the ship-frequented shores of Pallas ; thence
came to this land and his Parnassian seat.
Hephaestus' sons, preparers of his way,
accompany and highly honour him,
breaking-in land unbroken. When he came,
15 the people and this country's pilot-king

11. παρ . . . ν ησδυσθ'. Correctly, Robortello.

13. 'Ηφαιστία' Ἀθηνᾶ. Hesychius. αἰγειροτόμοι ἰθαγενεῖς τινες Ἀθήνησιν.
ibid.

Δελφός τε χώρας τῆσδε πρυμνήτης ἄναξ.
 τέχνης δέ νιν Ζεὺς ἔνθεον κτίσας φρένα
 ἕξει τέταρτον τόνδε μάντιν ἐν θρόνοισ·
 Διὸς προφήτης δ' ἐστὶ Λοξίας πατρός.
 Παλλὰς προναία δ' ἐν λόγοις πρεσβεύεται

20

· · · · ·
 σέβω δὲ Νύμφας, ἔνθα Κωρυκὶς πέτρα
 κοίλη, φίλορnis, δαιμόνων ἀναστροφή,

· · · · ·
 Βρόμιος ἔχει τὸν χώρον, οὐδ' ἀμνημονῶ,
 ἐξ οὔτε Βάκχαις ἐστρατήγησεν θεός,
 λαγῶ δίκην Πενθεῖ καταρράψιας μόρον.
 τούτους ἐν εὐχαῖς φροιμιάζομαι θεούς·
 Πλειστοῦ τε πηγὰς καὶ Ποσειδῶνος κράτος
 καλοῦσα, καὶ τέλειον ὕψιστον Δία,
 ἔπειτα μάντις ἐς θρόνους καθιζάνω.
 καὶ νῦν τυχεῖν με τῶν πρὶν εἰσόδων μακρῶ
 ἄριστα δοῖεν· κεί πάρ' Ἑλλήνων τινές,
 ἴτων πάλω λαχόντες, ὡς νομίζεται,
 μαντεύομαι γὰρ ὡς ἂν ἡγήται θεός.

25

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20. Weil marked the lacuna. The lost line would be something like (How. II. 5. 828):

ἀγνή Διὸς παῖς, ἀπιτάρροθος φίλοις.

22. ἀν αστρ ο φᾶ'. ἀναστροφαί V. Fl. F. ἀναστροφή Schol. Herm. marked the next lacuna, in which suppose a line like:

ἔδραν ἐχούσας. ἐν δ' ὁ χαρμάτων δοτήρ
 Βρόμιος ἔχει, etc.

23. So M. Βρόμιος δ' G. V. Fl. F., but the δ' was in the lost line.

Delphos, paid homage heartily. Then Zeus,
making his soul instinct with godlike science,
enthrones him seer the fourth ; and Loxias
is spokesman for the father Zeus. She too
20 in legends holds high place, Pronaeon Pallas,

.
The Nymphs I worship, *dwelling* where is the cave
Corycian, loved of birds, resort of gods,

.
Bromios frequents the spot, I bear it in mind,
since with his Bacchae marched the god, and netted
25 the mesh of death for Pentheus as for a hare.

These gods I first invoke in prayer, then call
on Pleistus' streams, Poseidon's realm, and Zeus
the perfect and most high ; so on the throne
take seat as seer. Now may they grant that I
30 gain entrance most auspiciously by far
of all before. If here be any Greeks,
let them, as is the wont, take turns by lot
and come, for, as god guides them, I divine.

25. Bromios *ἐπιρράπτει δόλον* also in Nonn. 42. 315.

26 comes after v. 19 in the mss. Weil placed it here out of regard to the schol. at v. 30, *καλοῦσα φροϊμιάζομαι*. The special proem ends at v. 25. Pleistus, Poseidon, and Zeus are a sort of prescriptive corollary to the invocation proper.

27. *πλείστουσ* MSS. *Πλείστου* Turnebus. *Πλειστοῦ* Stanley.

29. *εἰς* MSS. *εἰ* Dindorf : " Ionic and Doric writers, and Thueydides, prefer *εἰς*. Tragedians write *εἰς* or *εἰς* before vowels to suit their metre, and *εἰς* before consonants. So *κᾶς* not *κεῖς* before consonants". Pref. 5th ed.

31. *παρ'* MSS. *πάρ'*, i. e. *πάρεισι*, Abresch.

ἦ δεινὰ λέξαι, δεινὰ δ' ὀφθαλμοῖς δρακεῖν
 πάλιν μ' ἔπεμψεν ἐκ δόμων τῶν Λοξίου,
 ὡς μήτε σωκεῖν, μήτε μ' ἀκταίνειν βάσιν·
 τρέχω δὲ χερσίν, οὐ ποδωκεία σκελῶν·
 δείσασα γὰρ γραῦς οὐδέν, ἀντίπαις μὲν οὖν.
 ἐγὼ μὲν ἔρπω πρὸς πολυστεφεῆ μυχόν,
 ὀρώ δ' ἐπ' ὀμφαλῶ μὲν ἄνδρα θεομυσῆ
 ἔδραν ἔχοντα προστρόπαιον, αἵματι
 στάζοντα χεῖρας, καὶ νεοσπαδὲς ξίφος
 ἔχοντ', ἐλάας θ' ὑψιγέννητον κλάδου
 λήνει γεμιστόν, σωφρόνως ἔστεμμένον
 ἀργῆτι μαλλῶ, τῆδε γὰρ τρανώς ἐρῶ.
 πρόσθεν δὲ τάνδρὸς τοῦδε θαυμαστὸς λόχος
 εὔδει γυναικῶν ἐν θρόνοισιν ἤμενος·
 οὔτοι γυναικας ἀλλὰ Γοργόνας λέγω·
 οὐδ' αὖτε Γοργείοισιν εἰκάσω τύποις.
 εἶδόν ποτ' ἤδη Φινέως γεγραμμένας

35

40

45

50

36. ἀκταίνειν στάσιν, with γρ. βάσιν written above. Canter adopted βάσιν without remark: Hermann, Weil, and most Edd. prefer βάσιν. σῶκος i. q. *validus*. ἀκταίνειν (*ἀκτός) *agilis fieri*.

37. ποδω . . κλαι. ποδωκεία Fl.

41. ἔχοντι (acute over the χ). Corrected in V. Fl.

44. λήν ει μεγίστωι, mss. μεγίστω G. Ald. Rob. λήνει μὲν οἶδς Valek. μεγαλοσωφρόνως Herm. λήνει μελισσῶν Bergk. λήνει μέγ' ἱερῶ Weil. I prefer my own conjecture, γεμιστόν, although γεμίζω occurs only once in Aesch., *Ag.* 431. Hesychius has (besides ληνεῖ· ἐρίφ) νηλός· ἔριον, ἄμεινον ληνός (*sic*). The scribe who wrote νήλει for λήνει was also capable of writing μέγιστον for γεμιστόν, which would be corrected to μεγίστω. If μεγίστω does not represent relics of the true word, then one might suggest λήνει κομήτην from Eur. *Bacch.* 1155, κισσῶ κομήτην, and Hesych., κομῶσα· γέμουσα. But γεμιστόν is presumably the right word. κλάδον λήνει γεμιστόν is like "eolum laua gravem". *Ov. Her.* 9. 115; and the ἐπεξεργασία: κλάδον λήνει γεμιστόν and (κλάδον)

O dread to tell of, dread for eyes to see,
 35 the sights that sent me back from Loxias' halls !
 so that I stand not firm, nor yet propel
 my footing, but run clutching with my hands,
 and by no speed of legs : a frightened crone
 is naught, or, may be, match for a child. I march
 40 to the much garnished shrine, and see a man
 abhorred by god upon the omphalos
 in suppliant posture ; dripping at the hands
 with blood ; one held a sword just drawn ; the other,
 an olive's high-grown wand freighted with wool,
 45 with the white fleece devoutly garlanded :
 there I will speak distinctly. But before
 this man there sleeps, seated on thrones, a troop,
 a wondrous troop of women ; no, not women,
 Gorgons I mean ; nay, to Gorgonian moulds
 50 I'll not compare them. I have seen ere now

ἐξεστεμμένον μαλλῶ, explains the τῆδε γὰρ τρανώσ ἐρῶ.

Hesychius also has μέγιστος: μέγας, and μεγίστην: μεγάλην, but the meaning μεγάλῳ is as impossible in this passage as that of μεγίστῳ.

We see from vases such as the two represented opposite p. 100 in 'Le Grand Cabinet Romain', Amsterdam, 1706, that the long olive wand was stripped of its leaves and twigs, and tied at regular and short intervals with bows or knots of woollen yarn. I count 17 of these bows or knots on that part of the κλάδος held by Orestes which is visible on one of these vases. Orestes shelters himself behind Hermes, who has a caduceus in the left and some kind of axe in his right hand. Hermes has turned about to confront a Fury sprouting with live snakes, and between him and her there is a fawn, see v. 111 *infra*. The olive wand so garnished with bows is used by the Greeks as late as 212 B.C., see Livy, 24. 30, "ramos oleae ac velamenta alia supplicum porrigentes", and ib. 25. 25, "legati eum infulis et velamentis precantes".

46. δέτ' ἄνδρ ὁ σ. Correctly in V. Fl.

δέϊπνον φερούσας· ἄπτεροί γε μὴν ἰδεῖν
 αὐται, μέλαινα δ', ἐς τὸ πᾶν βδελύκτροποι·
 ῥέγκουσι δ' οὐ πλατοῖσι φυσιάμασιν,
 ἐκ δ' ὀμμάτων λείβουσι δυσφιλή λίβα.
 καὶ κόσμος οὔτε πρὸς θεῶν ἀγάλματα
 φέρειν δίκαιος, οὔτ' ἐς ἀνθρώπων στέγας.
 τὸ φύλον οὐκ ὄπωπα τῆςδ' ὀμιλίας,
 οὐδ' ἦτις αἶα τοῦτ' ἐπεύχεται γένος
 τρέφουσ', ἀνατὶ μὴ μεταστένειν πόνον.
 τὰντεῦθεν ἤδη τῶνδε δεσπότη δόμων
 αὐτῶ μελέσθω Λοξία μεγασθενεῖ·
 ἰατρόμαντις δ' ἐστὶ καὶ τερασκόπος,
 καὶ τοῖσιν ἄλλοις δωμάτων καθάρσιος.

55

60

Ἄπόλλων

οὔτοι προδώσω· διὰ τέλους δέ σοι φύλαξ,
 ἐγγὺς παρεστὼς καὶ πρόσω δ' ἀποστατῶν,
 ἐχθροῖσι τοῖς σοῖς οὐ γενήσομαι πέπων.
 καὶ νῦν ἀλούσας τάςδε τὰς μάργους ὀρᾶς·
 ὕπνω ἕπεσον δ' αἶδ' αἰ κατάπτυστοι κόραι,

65

The façade of the Temple disappears by stage-contrivance, ἀνακυλισμός. The Furies are seen asleep on chairs. Orestes, fresh from the murder at Argos, kneels before Apollo; near whom is Hermes, the Great Helper.

53. **πλαστοῖσι.** πλατοῖσι Elmsley, after Schütz's translation, "halitu cui periculosum est appropinquare".

54. **δυσφιλή ἢ λίβα.** βίαν V. Fl. λίβα Burges, 'egregie' Herm.

59. **ἀν ατεῖ.** The rest ἀνατεῖ. ἀνατὶ Dindorf. Then πόνων mss. πόνον Arnaldus, which the Schol. read: τὸν (Herm. for τὸ) τῆς ἀνατροφῆς. One would have expected θρέψασ', but the present tense implies habit.

65. δ' joins the two phrases: καὶ, *etiam*, belongs to πρόσω. Weil quotes

the painted forms that bear away the food
 of Phineus ; but, to look at them, unwinged
 are these, and black, all-exequerably foul,
 and snore with horrid snufflings, and distil
 55 out of their eyes unlovely gout. Their garb
 is fit to bear neither to graven forms
 of gods, nor men's abodes. This conclave's tribe
 never saw I, nor land that boasts unscathed
 to rear this brood and not beshrew its pains.
 60 For what comes next—be it his own concern
 to mighty Loxias this mansion's lord :
 physician-seer and portent-scanner is he,
 and for all else a cleanser of their homes.

APOLLO

65 I'll not forsake thee ; but, thy constant guard,
 both standing near and when removed afar,
 will not be gentle to thine enemies.
 Even now thou see'st these frenzied ones are caught :
 they fell asleep, these loathsome maids, these grey

Choëph. 873 καὶ μάλ' ἠβῶντος δὲ δεῖ. The immortals act alike τηλόθεν, ἐγγύς ἐόντες Opp. *Ial.* 2. 8.

66. So mss. The Scholium is γράφεται πρέπων' οὐχ ὕμοιος' αἱ μὲν γὰρ καθεύδουσιν, ἐγὼ δὲ ἐγρήγορα. Merely worthy of record.

68. Bothe first put after δρᾶς a colon that came after ὑπνῷ. Then, πεσοῦσαιδ' ἄ. V. πεσοῦμαι. Winckelmann's ὑπνῷ πνέουσι δ' (*Choëph.* 621 πνέονθ' ὑπνῷ) is the best correction proposed, but is much too flat and feeble for this place. The corrupt πεσοῦσαι arose, I think, after one δαι had been omitted from δαιδαι, because of the *dittophanes*.

γραῖαι παλαιαὶ παῖδες, αἷς οὐ μίγνυται
 θεῶν τις οὐδ' ἄνθρωπος οὐδὲ θήρ ποτε.
 70
 κακῶν δ' ἕκατι κἀγένοντ', ἐπεὶ κακὸν
 σκότον νέμονται Τάρταρόν θ' ὑπὸ χθονός,
 μισήματ' ἀνδρῶν καὶ θεῶν Ὀλυμπίων.
 ὅμως δὲ φεῦγε, μηδὲ μαλθακὸς γένη·
 75
 ἐλῶσι γάρ σε καὶ δι' ἠπείρου μακρᾶς,
 βεβῶς ἀνῆς τ' ἦν τὴν πλανοστιβῆ χθόνα,
 ὑπὲρ τε πόντον καὶ περιρρύτους πόλεις.
 καὶ μὴ πρόκαμνε τόνδε βουκολούμενος
 πόνον· μολῶν δὲ Παλλάδος ποτὶ πτόλιν
 ἴζου παλαιὸν ἄγκαθεν λαβῶν βρέτας.
 80
 κἀκεῖ δικαστὰς τῶνδε καὶ θελκτηρίου
 μύθους ἔχοντες, μηχανὰς εὐρήσομεν
 ὥστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων·
 καὶ γὰρ κτανεῖν σ' ἔπεισα μητρῶον δέμας.

Ὀρέστης

85
 ἀναξ' Ἀπολλον, οἶσθα μὲν τὸ μὴ ἀδικεῖν·
 ἐπεὶ δ' ἐπίστα, καὶ τὸ μὴ ἀμελεῖν μάθε·
 σθένος δὲ ποιεῖν εὖ φερέγγυον τὸ σόν.

76. βεβῶ ντ' ἀν ἄι εἰ. The rest give variants βεβόντ' and ἀεί. Hermann's βιβῶντ' ἀν' ἀεί has found favour with Edd., but the stately march of a Homeric hero does not suit the fugitive Orestes, and βεβῶς is the Tragic form. ἀνατι, ἀλατει, ἀνάγκη, ἀν' ἄστη, ἄλαισι, ἀναει have been tried. Apollo says: "they will chase you over land, and if you take ship for some foreign country or island, they will still be on your track". So I read βεβῶς ἀνῆς τ' ἦν τὴν, etc. The corruption arose from *dittophanes*: one τὴν was omitted, and then the gap was filled up without care. Virgil translates Homer's ἐπὶ χθονὶ βαίνει by "ingrediturque solum". So here *si desitus eris ingredi solum terrae, trans pontum*, etc.

and ancient girls ; with whom has intercourse

70 no god, no, nor no man, nor ever brute.

Born too they were for woe, in that they dwell

in woful gloom in Tartarus under ground,

to men and gods Olympian hateful things.

But fly, and wax not soft : across the long

75 mainland they'll chase thee, and, whene'er thou ceasest

to tread the earth pressed by thy wandering foot,

beyond the sea and cities flowed around.

Tire not untimely, harried with this toil ;

and when to Athana's city thou art come,

80 sit clasping in thy arms her image hoar.

And there we'll get us judges of this deed,

and witching words, and find the means to rid

thee wholly of thy pains : 'tis just, for I,

I urged thee to strike dead thy mother's form.

ORESTES

85 Thou know'st how not to wrong me, king Apollo ;

which since thou know'st, learn too to be not slack.

As for thy power to bless the surety's good.

For the position of ἦν compare *Sept.* 708 ὁ μάσσων βίωτος ἦν ταθῆ πρόσω. 'Cease treading', i. e., 'leave', is as much one notion as ὁ μάσσων βίωτος. τε is fourth word according to my correction of *Anth.* 5. 274 :

Κρῆσσαν ἐπισπέρχων ἔς τε δικασπολίην,

where εἰς σὲ is read.

77. τε-πόντου. πόντον Turnebus.

79. ποτι πτόλιν παλλάιδος with á over π in ποτι and β' over that in παλλάιδος.

85. τὸ μῆ' . . . δικεῖν, and τὸ μῆ' . . . μελείν in v. 86.

μέμνησο· μὴ φόβος σε νικάτω φρένας.
 σὺ δ', αὐτάδελφον αἶμα καὶ κοινοῦ πατρός,
 Ἐρμῆ, φύλασσε, κάρτα δ' ὦν ἐπώνυμος
 90 πομπαῖος ἴσθι, τόνδε ποιμαίνων ἐμὸν
 ἰκέτην. σέβει τοι Ζεὺς τόδ' ἐκνόμων σέβας,
 ὀρμώμενον βροτοῖσιν εὐπόμπῳ τύχῃ.

Κλυταιμνήστρας εἶδωλον

εὔδοιτ' ἄν; ὦή, καὶ καθευδουσῶν τί δεῖ;
 95 ἐγὼ δ' ὑφ' ὑμῶν ὦδ' ἀπηγτιμασμένη
 ἄλλοισιν ἐν νεκροῖσιν, ὦν μὲν ἔκτανον
 ὄνειδος ἐν φθιτοῖσιν οὐκ ἐκλείπεται,
 αἰσχροῦς δ' ἀλῶμαι· προὔννέπω δ' ὑμῖν ὅτι
 ἔχω μεγίστην αἰτίαν κείνων ὑπερ'
 100 παθοῦσα δ' οὕτω δεινὰ πρὸς τῶν φιλτάτων,
 οὐδεὶς ὑπέρ μου δαιμόνων μνηΐεται
 κατασφαγείσης πρὸς χερῶν μητροκτόνων.
 ὄρα δὲ πληγὰς τὰςδε καρδίᾳ σέθεν,

92. ἐκ νόμων is meant for ἐκνόμων, *calegum Divis sacratorum*.

94. Müller appears to be the first to put the indispensable mark of interrogation after εὔδοιτ' ἄν.

96. ὦ σμὲν ἔκτανον. The rest ὡς μὲν. ὦν was recovered by Tyrwhitt and Wakefield from the Scholium ὑπὲρ ὦν ἐφόνευσα Ἀγαμέμνονα. ὦν μὲν ἔκτανον ὄνειδος means *opprobrium earum caedum quas patravi*, and not “*opprobrium eorum quos occidi, Herm.*” Weil cites Ar. *Ach.* 677 ἀξίως ἐκείνων ὦν ἐναυμαχῆσαμεν. There is also, τὰν χάριν αὐτ' ἐκείνων ὦν τὸν κῶρον ἔθρεψε, Leonidas, Anth. Pal. 7. 663. Clyt. means ‘the bloodguiltiness of her erime against her husband and Cassandra’.

APOLLO

Remember ! let not fear o'ercome thy wits.
 And thou, true brother Hermes, from one sire
 90 with me begotten, guard, and answer well
 thy surname as my suppliant's guide and shepherd.
 This sanctity of outlaws Zeus holds sacred,
 which leads the way for men with omens fair.

CLYTEMNESTRA'S GHOST

Ye 'd sleep ? holla ! what need is there of sleepers ?
 95 while I of all the dead thus scorned by you—
 whose burning shame among the bloodless shades
 for skaith that I have wrought has no eclipse,
 I wander in my shame. I'd have ye know
 I charge the chief guilt of those deeds on you.
 100 And, though by those most dear so foully treated,
 none of the daemons waxes wrth for me,
 me butchered by those mother-murdering hands.
 Look with thy heart upon these stabs, for, sure,

98. Weil puts a comma after *προδυνέπω δ'*, to show that *ύμῶν* depends on *αἰτίαν ἔχω*.

99. *κέι νων ύπο* (a mark like a *ν* over *υ*). The rest *κείνων ύπο*. Weil reads *κείνων ύπερ propter eas caedes*, which gives a good definite sense, such as is not found with *ύπο*. Clyt. says that the murders she committed were entailed on her by the Furies. See vv. 173, 908. For the construction *αἰτίαν ἔχειν τινί* Weil refers to *Prom. V. 445, μέμψιν οὔτιν' ἀνθρώποις ἔχων*, *Soph. Phil. 322, ἔχεις ἔγκλημ' Ἀτρείδαις*, and similar passages.

103. *καρ δὲ αἰσέθεν*, i. e. *καρδία σέθεν*. So G. Par. Fl., *καρδία* in Ven. Farn. Rob. The *καρδία* is the eye of the soul in sleep : so *Ag. 179, στάζει δ' ἔν θ' ὑπνώ πρὸ καρδίας*.

εὔδουσα γὰρ φρήν ὄμμασιν λαμπρύνεται,
ἐν ἡμέρᾳ δὲ μοῖρ' ἀπρόσκοπος φρενῶν.

105

ἦ πολλὰ μὲν δὴ τῶν ἐμῶν ἐλείξατε,
χοάς τ' αἰίνους, νηφάλια μειλίγματα,
καὶ νυκτίσεμνα δείπν' ἐπ' ἐσχάρα πυρὸς
ἔθνον, ὦραν οὐδενὸς κοινὴν θεῶν·

καὶ πάντα ταῦτα λὰξ ὀρώ πατούμενα.

110

ὁ δ' ἐξαλύξας οἴχεται νεβροῦ δίκην,
καὶ ταῦτα κούφως ἐκ μέσων ἀρκυστάτων
ᾠρουσεν, ὑμῖν ἐγκατιλλώψας μέγα.

ἀκούσαθ' ὡς ἔλεξα τῆς ἐμῆς περὶ

ψυχῆς· φρονήσατ', ὧ κατὰ χθονὸς θεαί,

115

ὄναρ γὰρ ὑμᾶς νῦν Κλυταιμνήστρα καλῶ.

Χορός

μὺ μύ.

Κλυταιμνήστρας εἰδῶλον

μύζοιτ' ἄν; ἀνήρ δ' οἴχεται φεύγων, πρὸς ᾧ
φίλοι πάρεισιν οὐκ ἐμοῖς προσεικότες.

104. ὄμμασι.

105. μοῖρα πρόσκοπος βροτῶν MSS. Turnebus restored μοῖρ' ἀπρόσκοπος, and Hermann φρενῶν, for βροτῶν, from the Scholium ἢ τῆς φρενὸς μοῖρα οὐ προορᾷ ἐν ἡμέρᾳ. Weil marks a lacuna after this verse.

107, 108. νι φάλι α. νηφάλια Turnebus. νυκτὸ σεμν ἄ. νυκτίσεμνα Turnebus.

112. ἀρ κυσ μάτων. The rest ἀρκυσμάτων. ἀρκυστάτων Turnebus.

113. ἐκκατιλλώψας, corrected by Turnebus, the Scholium being χλευάσας, ἐγγελάσας.

116. Κλυταιμνήστρας Ven. I think Wakefield, Schütz, and Hermann are right in making ὄναρ here a nominative in apposition, and not a mere adverb, as at v. 131: 'ego illa C. quae umbra sum et somnium'.

117. I have preferred to insert the particles representing the sounds uttered

the soul in sleep is brightened in its sight,

105 but the mind's state by day foreseeëth naught.

Full many of my dainties did ye lap,

sober peace-offerings, draughts not mixed with wine ;

and I did burn ye feasts at the fire's hearth

in the awful night, hour common to no god :

110 and this I see all trampled on and spurned ;

he is escaped, and, fawn-like, stole away ;

yea, lightly leapt he from the very midst

of closest toils, and finely mocked at ye.

Hear how I've pleaded with ye for my life !

115 O think of me, ye subterranean powers !

I, Clytemnestra's dream-sprite, call ye, up !

CHORUS

Ugh ! ugh !

CLYTEMNESTRA'S GHOST

Ye'd groan ? But he is fled and gone, the man

with whom are friends not similar to mine.

rather than the stage-direction itself ; which here is *μυγμός*, at v. 120 *μ. . γμός*, at 123 *μωγμός*, at 126 *ώγμός*, at 129 *μυγμός δι πλ ὁ υσ ὁ ξύσ. παρεπιγραφαι*, even though ordained by Aeschylus, could not be counted as lines or verses in a play ; but the sounds uttered by the Furies in those places are essential parts of this drama, and must be counted as lines.

118. Linwood first put the necessary mark of interrogation after *μύζοιτ' ἄν*. In v. 124, Fl. V give *ώζεις, ὑπνώσσεις* ; which Linwood adopts. Read *ώζεις* ; also. *άνήρ. άνήρ* Dind. (?) Then *φεύγων πρόσω* mss and Editors. Read, from my conjecture, *φεύγων, πρὸς φ̄*.

119. *φίλοις γάρ εἰσιν* mss. and Edd. Read *φίλοι* (so Schütz, Herm., etc.) and *πάρεισιν* from my conjecture. Then *προσίκτορες*. Weil *προσεικότες*, with admirable sagacity.

Χορός

μὴ μύ.

120

Κλυταιμνήστρας εἰδῶλον

ἄγαν ὑπνώσσεις, κοῦ κατοικτίζεις πάθος·
φονεὺς δ' Ὀρέστης τῆςδε μητρὸς οἴχεται.

Χορός

ὦ ὦ.

Κλυταιμνήστρας εἰδῶλον

ῶζεις; ὑπνώσσεις; οὐκ ἀναστήσει τάχος;
τί σοι πέπρωται πράγμα πλὴν τεύχειν κακά;

125

Χορός

ὦ ὦ.

Κλυταιμνήστρας εἰδῶλον

ῥπνος πόνος τε, κύριοι συνωμόται,
δεινῆς δρακαίνης ἐξεκῆραναν μένος.

Χορός

μὴ μύ, μὴ μύ, μὴ μύ, μὴ μύ.

λαβέ, λαβέ, λαβέ, λαβέ· φράζου.

130

Κλυταιμνήστρας εἰδῶλον

ὄναρ διώκεις θῆρα, κλαγγαίνεις δ' ἄπερ
κύων μέριμναν οὔποτ' ἐκλιπὼν πόνου.

124. ῥίζεις. ῶζεις Rob. and Edd.

125. πέπρακται mss. Bentley and Stanley πέπρωται, of which Linw. says "pene receperam": he keeps πέπρακται and translates: "What else has been made your business?" Aeschylus wrote his own form in τί γὰρ πέπρωται Ζηνὶ πλὴν ἀεὶ κρατεῖν; *Prom.* V. 521. The Eumenides say distinctly below, v. 339, and elsewhere, that it is to them a thing πεπρωμένον, τεύχειν κακά. Herm. and Weil also keep πέπρακται, because it seems to admit of some sort of a translation; for this is all they say, and it is not good criticism.

CHORUS

120 Ugh ! ugh !

CLYTEMNESTRA'S GHOST

Too much ye sleep and pity not my fate :
he's gone ! this mother's slayer—Orestes—gone !

CHORUS

Oh ! oh !

CLYTEMNESTRA'S GHOST

125 Sobbest ? and dozest ? Wilt not rise with speed ?
What dole is dealt thee but to trouble make ?

CHORUS

Oh ! oh !

CLYTEMNESTRA'S GHOST

Sleep and Fatigue, wonted conspirators,
have paralysed the dreadful she-snake's force.

CHORUS

Ugh ! ugh ! ugh !

130 Seize, seize, seize, seize him ! Ware game !

CLYTEMNESTRA'S GHOST

'Tis but in dreams ye chase the brute, and yap
like hound that never quits the thought of sport.

128. ἐξεκήραναν· ἐξέφθειραν, Hesych.

130. So MSS. It would be easy to repeat λαβέ as Müller proposed, so as to make either an iambic or dochmiac verse, but all the words are to be regarded simply as interjections.

131. So MSS. κλαγγάνεις has been suggested without good reason, and in Soph. Fr. 782 κλαγγαίνει ought to be read. Cf. Xen. de Ven. 4. 5 (κύνας) ἐπικλαγγαίνουσαι δικαίως.

τί δρᾶς; ἀνίστω, μή σε νικάτω κόπος,
 μηδ' ἀγνοήσης πῆμα μαλθαχθείς ὕπνω.
 ἄλγησον ἦπαρ ἐνδίκους ὀνειδέσιν·
 τοῖς σῶφροσιν γὰρ ἀντίκεντρα γίγνεται.
 σὺ δ' αἵματηρὸν πνεῦμ' ἐπουρίσασα τῶ,
 ἀτμῶ κατισχναίνουσα, νηδύος πυρί,
 ἔπου, μάραινε δευτέροις διώγμασιν.

135

Χορός

ἔχειρ', ἔγειρε καὶ σὺ τήνδ', ἐγὼ δέ σε·
 εὔδεις; ἀνίστω, κάπολακτίσασ' ὕπνον,
 ἰδώμεθ' εἴ τι τοῦδε φροϊμίου ματᾶ.

140

(στρ. α.)

ιοῦ, ἰοὺ πόπαξ· ἐπάθομεν, φίλαι—
 ἦ πολλὰ δὴ παθοῦσα καὶ μάτην ἐγώ—
 ἐπάθομεν πάθος δυσαχές, ὦ πόποι,
 ἄφερτον πόνον.
 ἐξ ἀρκύων πέπτωκεν οἴχεται δ' ὁ θήρ·
 ὕπνω κρατηθείς ἄγραν ὤλεσα.

145

133. νικάτω πόνος MSS. κόπος Halm; quite necessarily, for πόνος would clash disagreeably with the πόνον immediately above it, which rather means 'the chase' than 'fatigue'; whereas κόπος is Xenophon's favourite word for a harrier's or a hare's exhaustion: καὶ οὐκ ἀνίσταται ὑπὸ κόπου *de Ven.* 5. 25; ἐπειδὴν δὲ μεταθέουσαι αἱ κύνες ὑπόκοποι ὦσι *ibid.* 'To be dead beat' is ἀποκοπῆναι Hesych. s. v. A beautiful name for a dog occurs in the famous epigram of Peisander (ab. 650 B. C.), viz. Λήθαργος, i. e. λήθαλγος, 'forgetting pain': so, λήθαργε κακῶν in Anth. 12. 30. It ought not to have been changed to Θήραργος by the Tauchnitz editor.

135, 6. ὀνειδέσιν γίγνεται. γίγνεται Porson.

137. ὄνδ'. σὺ δ' Pearson. Then Herm. reads τφδ' at the end of the line, putting v. 139 before v. 138, without any reason; for the article is used for the personal pronoun eleven times in this play, where there is no dispute; and an elision is not allowed at the end of an iambic senarius unless there be so per-



What ails ye ? up ! let not the labour beat ye,
 nor mollified by sleep unlearn the crime.
 Wince to the liver at my just rebukes :
 them who have sense reproaches prick like goads.
 Come, puffing on him thy blood-smacking breath
 blast with the stench and fire belched from thy maw ;
 aye, at him ! wither him with a second chase.

CHORUS

Wake, wake thou her as I do thee : what still
 asleep ? get up ! and, spurning off thy sleep,
 let's see if aught of this preamble dawdles.

I oo oo popax ! we've endured, my mates—
 ah me ! that much endured and all in vain—
 endured poignant pain, and woe, O popoe !
 woe past remedy :
 out of the nets the game has slipped, is gone !
 o'ercome by sleep I have let go the game.

ceptible a pause in the sense in the latter half of the verse as to cause synapheia with the following verse. Add that *ἔπον* is not the ordinary imperative, but the hunter's cry to the hounds : "At him !" "fetch him !" as in Xen. *de Ven.* 6. 19 *ἀντῶ παῖς ! ἀντῶ παῖς ! παῖ δῆ ! παῖ δῆ !* εἶγε, εἶγε ᾧ κύνες ! ἐπεσθε, ᾧ κύνες ! where "παῖς" is said to the dog, 'my boy' !

138. *κατισχάινουσα*, and *κατισχαρείσθαι* *Pron.* *V.* 27! *M.* Correctly in copies.

142. *εἰδώμεθ'*. *ἰδόμεθ'* Turnebus.

143, 5. *πύπαξ*. *δυσσυχθές* *V.* *Fl.* *δυσσυχέσ'* (*sic*).

147. *οἴχεταί θ'* Abresch ; but the two ideas are quite distinct, and the prose *μὲν* may be omitted in verse ; as it is also quite regularly in prose when the *resumé* of a long protasis is omitted.

148, 9. *κρατηθείσα*. *πέλη*.

ἰώ, παῖ Διός, ἐπὶ κλοπος πέλει,
 νέος δὲ γραίας δαίμονας καθιππάσω,
 τὸν ἰκέτην σέβων, ἄθεον ἄνδρα καὶ
 τοκεῦσιν πικρόν·
 τὸν μητραλοῖαν δ' ἐξέκλεψας ὦν θεός.
 τί τῶνδ' ἐρεῖ τίς δικαίως ἔχειν;

150

(στρ. β')

ἐμοὶ δ' ὄνειδος ἐξ ὄνειράτων μολὸν
 ἔτυψεν δίκαν διφρηλάτου
 μεσολαβεῖ κέντρῳ
 ὑπὸ φρένας, ὑπὸ λόβον.
 πάρεστι μαστίκτορος δαΐου δαμίου
 βαρὺ τὸ περίβαρυ κρύος ἔχειν.

155

(ἀντ. β')

τοιαῦτα δρῶσιν οἱ νεώτεροι θεοί,
 κρατοῦντες τὸ πᾶν δίκας πλέον
 φονολιβῆ θᾶκον

160

151. τίς δικαίως. τίς Rob. τις Edd. τί . . . τίς is a double question.

157. μεσολαι-εῖ. The rest, μεσολαβεῖ. Hermann's interpretation "an passive intelligi debeat de stimulo quem quis medium prehendit", has pleased the fancy of several Editors, and even Weil. Herm.'s alternative is "de stimulo in medium corpus tendente, neque stringente tantum". Both are quite wrong. κέντρον does not mean 'a goad' here (nor ever in Homer), but 'the sting of the lash of a whip', as in Silius, 4. 441, "stimulare quadrijugos flagello". The instrument used is a μάστιξ, both here and in Homer, and its lash catches the horse round the belly. δήμιος, v. 159, is not only ὁ τοὺς καταγνοσθέντας ἀναιρῶν, but ὁ ὑπηρέτης τῶν βασάνων, Hesych. s. v.

163. φονολιβῆ θρόνον mss. φονολιβῆ Arnaldus. The line must correspond

Heigho ! son of Zeus, thou a deceiver art !

150 young thou hast ridden down the daemons grey ;
guarding the suppliant, him by god cast out,
him his mother's bane :
thou, thou a god, hast stolen from me my matricide :
who will pronounce aught of this justly done ?

155 From dreams there came to me rebuke which smote
(as when some whipster rude the chariot drives)
with waist-gripping lash,
midriff and liver-lobe :
'tis mine to get doomster's welt, welt of weight, heavy weight,
160 the ruthless slashing hangman's cut.

Such things they do, these younger gods, and hold by force
a throne every way unjustly won,
a throne dripping gore

metrically to *μεσολαβει κέντρῳ*. Weil is unfortunate in the example of syllabic disparity which he cites, *Ag.* 1103, 1110, where, on the admission of Hermann's restoration (from the Scholium) of *δρέγματα* for *δρεγομένα*, the dochmius and four cretics correspond exactly. The present passage has been made absurd and unintelligible by the adoption of Wakefield's *θρόμβον*. *θρόνος* is the regular explanation of *θάκος* (Suidas, Hesychius, Etym. M.) ; the Scholiast so explains it here, giving at the same time a clear and rational account of the meaning, except that he governs *θάκον* by *πάρεστι προσδρακειν* : it is governed by *κρατούντες*. It was necessary to replace *θάκον* in the text for its interpretation *θρόνον*, and to put a full stop at *κάρα* v. 164. That which has befallen the Furies themselves, vv. 159, 160, *πάρεστι . . . ἔχειν*, is now finely balanced by that which has befallen Apollo and the younger gods, vv. 165, 166, *πάρεστι . . . ἔχειν*.

περὶ πόδα, περὶ κάρα.

πάρεστι γὰς ὀμφαλὸν προσδρακεῖν αἱμάτων
βλοσυρὸν ἀρόμενον ἄγος ἔχειν.

(στρ. γ.)

ἔφεστὶω δέ, μάντις ὦν, μιάσματι
μυχὸν ἐχράνατ' αὐτόσσυτος αὐτόκλητος·
παρὰ νόμον θεῶν βρότεια μὲν τίων,
παλαιγενεῖς δὲ μοίρας φθίσας·

170

(ἀντ. γ.)

κἄμοί ᾽στι λυπρός, καὶ τὸν οὐκ ἐκλύσεται·
ὑπό τε γὰν φυγῶν οὗ ποτ' ἐλευθεροῦται·
ποτιτρόπαιος ὦν ἕτερον ἐν κάρᾳ
μιάστορ' ἐκ γένους πάσεται.

Ἄπόλλων

ἔξω, κελεύω, τῶνδε δωμάτων τάχος·

175

χωρεῖτ', ἀπαλλάσσεσθε μαντικῶν μυχῶν,
μὴ καὶ λαβοῦσα πτηνὸν ἀργηστὴν ὄφιν

166. αἰρόμενον. The rest, αἰρόμενον or αἰρούμενον. Abresch, ἀρόμενον.

167. μάντι σῶι. μάντις ὦν Schütz.

168. ἔχραν' ατ'. ἔχρανάτ' Fl. ἔχράνατ' G. These all point clearly to ἐχράνατ', for ἐχράνατο, 'has soiled his shrine': yet the Editors all adopt the ill-considered correction of Turnebus, ἔχρανας. After the end of ἀντιστρ. δ the Chorus no longer apostrophise Apollo. The Schol. took φθίσας, v. 170, for ἐφθίσας, quite wrongly. Apollo is spoken of as absent in ἐκλύσεται, v. 171. They hardly expect him to appear suddenly in person, v. 175.

169. παρ αν ό μ.ν. παρὰ νόμων, the rest. παρὰ νόμον Rob.

170. So M. The Editors wrote Μοίρας (Herm., Dind., etc.), Weil first μοίρας, after an anonymous critic had suggested that these μοῖραι are the same as the διανομαί of v. 695 below.

171. κ' ἀμοί τε. The rest, κἄμοί τε. Casaubon, whom some have followed, without reflecting that γε would be otiose and odious, κἄμοί γε. Hermann

here, there, head and foot :

165

'tis theirs to see holy Earth's omphalos take to it
and hold the awful guilt of blood.

And he, the seer, with stain upon his inmost hearth
has soiled this his shrine, urged by himself, self-prompted ;
counter to laws divine honouring mortal things
170 has nullified rights born long ago :

and brings me grief, but shall not ransom HIM :
though fled underground never is HE delivered :
from his own race shall he on his own head entail,
the reprobate, a new parricide.

APOLLO

175

Out of these courts with speed, I bid ye, go !
depart from these prophetic shrines ; lest thou
catching the white-sealed feathered snake that darts

“ scripsi ἐμοί τε,” for the sake of syllabic correspondence ; but the iambic verses in this choral ode do not exactly correspond. I write *κάμοι ἴστι* (*ἄρκου ἴστι* v. 214). The most emphatic form of the invective : “ he is both offensive to me and shall gain nothing by offending me.”

172. *φεύγων*. *φυγῶν* Porson.

173. *δ' ὦν*. *ὦν δ'* Herm., etc. The *δ'* should be omitted entirely, as Weil saw.

174. *μιάστωρ' ἐκείνου*. Weil solved the meaning of the Scholium, *οἱ ἐξ αὐτοῦ δίκην ἡμῖν δάσουσιν*, and wrote *ἐκ γένους* in the text. Hartung had conjectured *ἐν γένει* or *ἐγγενῆ*. *πά . . σεται*.

176. *ἀπαλλάσσεσθε* with a small *σ* put in the wrong place, between *ε* and *σ*.

177, S. With *λαβοῦσα* compare the *λαβὲ* on slings-stones. *θῶμιγξ* or *θῶμιξ* is found in Latin *thomis*, cord, string. Oppian, *Hal.* 3. 76 has *θῶμιγγα λινόστροφον*, of a fishing line.

χρυσηλάτου θώμιγγος ἔξορμώμενον
 ἀνῆς ὑπ' ἄλγους μέλαν' ἀπ' ἀνθρώπων ἀφρόν,
 ἐμοῦσα θρόμβους οὓς ἀφείλκυσας φόνου. 180
 οὔτοι δόμοισι τοῖσδε χρίμπτεσθαι πρέπει,
 ἀλλ' οὐ̄ καραμιστήρες, ὀφθαλμώρυχοι
 δίκαι, σφαγαί τε, σπέρματός τ' ἀποφθορᾶ
 παίδων κακοῦται χλοῦνις, ἡδ' ἄκρων . . . αἰ,
 λευσμός τε, καὶ μύζουσιν οἰκτισμὸν πολλὸν 185
 ὑπὸ ράχιν παγέντες. ἄρ' ἀκούετε
 οἷας ἑορτῆς ἔστ', ἀπόπτυστοι θεοῖς,
 στέργηθρ' ἔχουσαι; πᾶς δ' ὑψηγέεται τρόπος
 μορφῆς. λέοντος ἄντρον αἱματορρόφου
 οἰκέϊν τοιαύτας εἰκός, οὐ̄ χρηστηρίοις 190
 ἐν τοισίδ' ἰλαίοισι τρίβεσθαι μύσος.
 χωρεῖτ' ἄνευ βοτῆρος αἰπολούμεναι,
 ποίμνης τοιαύτης οὔτις εὐφιλῆς θεῶν.

179. ἀν ἦσ (with *ι* written under the circ.). Then ἀπάνων (with a flourish over *νω*).

182. οὐ̄ καρ αιν ηστῆρ εσ (with inverted circ. under *ιν*). οὐ̄ Turnebus. καραμιστήρες Stanley.

183. ἀπο φθοράι. ἀποφθορᾶ Musgrave.

184. παῖ δων κακὸ υται χλ ὀ νις ἡδ' ἄκρ ω νία. So the copies, with more propriety in the writing. For χλοῦνις see Appendix. The Med. Scholium on ἀκρωνία λευσμός τε (λευσμό ντε. λευσμός τε Casaubon, and so probably the Schol.) is: κακῶν ἄθροισις ἢ λιθοβολίας. Ἡρωδιανὸς δέ, τὸ σύστημα καὶ ἄθροισμα. Hesychius has: ἀκρώνια (sic)· ἀθροίσματα, παράστασις, πλῆθος, and ἀκρώνια· ἀθροισμός. Bekker's Anecdota, p. 372: ἀκρώνια· τὰ ἀθροίσματα καὶ ἡ ἀκμή, καὶ τὸ ἐπίλεκτον σύστημα. Etym. M., ἀκράνα (sic: it is a slip for ἀκρώνια)· τὰ ἀθροίσματα, etc., the same as in B. A. l. c. All of these interpretations seem to me to be based on those of Herodian, the celebrated grammarian of Alexandria, and patronised by Marcus Aurelius. The corruption ἀκρώνια is thus about 1720 years old. I infer from the interpretations that Herodian derived the word from ἄκρον and ἄνια on the analogy of ἀκροθίνια. His σύστημα καὶ ἄθροισις means 'the arrange-

from string of twisted gold, may'st void for pain
 the red foam sucked from men, aye, vomit back
 180 the blood-clots thou hast gulped. 'Tis fit ye come
 not near this house, but where the dooms are dealt
 that strike off heads and dig out eyes; and where
 are cutted throats; and boyhood's bloom is marred
 by seed excision: where are choppings off
 185 of hands and feet; and stonings; and men moan
 in many a groan with stakes forced up the chine.
 D'ye hear for what a feast ye, loathed by gods,
 have cravings? every feature of your forms
 guides thither. Creatures such as you should dwell
 190 in some blood-swilling lion's den, and not
 impress your filth on these benignant shrines.
 Go, browse ye there, with none to tend ye, go!
 none of the gods is fond of such a drove.

ment and grouping of things for sale.' The most tempting articles were put at the top, like the most costly spoils in ἀκροθίνια. The παράστασις, quoted above as in Hesychius, is that which is now called 'dressing the shop front', or setting out wares to the best advantage for sale by retail. This accounts for all those interpretations.

But it cannot be doubted that Aesch. used words expressing the Persian punishment of chopping off hands and feet, of which more shall be said in my Appendix. He could not use the unwieldy words τὰ ἀκρωτήρια and ἀποκοπαί, or ἀποτομαί, and he used ἄκρα with either κοπαί or τομαί.

I suppose that the corruption ἀκρωνία (M) arose from ἄκρων . . . αί, where three letters were defaced before αί. These were either τομ or κοπ.

Hesych. and J. Poll. quote τὰ ἄκρα regularly for τὰ ἀκρωτήρια.

191. ἐντὸςδε—πλησίον. πλησίον V. Fl. etc., with no sense. I read τοισίδ' ἰλαίοσι. The corruption came from a scribe's writing τοῖσδε for the more rare (but equally good) form τοισίδ'. *Agam.* 520, φαιδρόισι τοισίδ' ἕμμασι. Hesych. ἵλαος· ἰλαρός. Cp. 'flagitiorum vestigiis Italiam impressit' Cic. *Ph.* 2. 24.

193. ποιμήνησ τοιαύτησ δ'. I have omitted the grammarian's δ'. The asyndeton is proper here, as at v. 189.

Χορός

ἄναξ Ἄπολλον, ἀντάκουσον ἐν μέρει·
αὐτὸς σὺ τούτων οὐ μεταίτιος πέλει,
ἀλλ' εἰς τὸ πᾶν ἔπραξας, ὦν παναίτιος.

195

Ἄπόλλων

πῶς δῆ; τοσοῦτο μῆκος ἔκτεινον λόγου.

Χορός

ἔχρησας ὥστε τὸν ξένον μητροκτονεῖν.

Ἄπόλλων

ἔχρησα ποιῶς τοῦ πατρὸς πέμψαι. τί μῆν;

Χορός

κάπειθ' ὑπέστης αἵματος δέκτωρ νέου.

200

Ἄπόλλων

καὶ προστραπέσθαι τοῦσδ' ἐπέστελλον δόμους.

Χορός

καὶ τὰς προπομποὺς δῆτα τάσδε λοιδορεῖς;

Ἄπόλλων

οὐ γὰρ δόμοισι τοῖσδε πρόσφορον μολεῖν.

Χορός

ἀλλ' ἔστιν ἡμῖν τοῦτο προστεταγμένον.

196. εἰς mss. εἰς Canter. Then ὡς mss. ὦν Wakefield.

199. τι μῆν. τιμῆν G. V. τί μῆ Fl. as Canter conjectured. Abresch τί μῆν; *Quid vero faciam?* seems to be more dignified than 'Quidni faciam?' πέμψαι ποιῶς is like "inferias mittes" Virg. *G.* 4. 545.

CHORUS

Hear, king Apollo, in its turn our plea.

195 Thyself art no joint agent in this deed :

all-guilty, thou alone did'st do it all.

APOLLO

How ? just so far extend thy length of speech.

CHORUS

Thou didst instruct thy guest to slay his mother.

APOLLO

I bade him send his sire redress : of course.

CHORUS

200 And so came in to catch the fresh-spilled blood.

APOLLO

And bade him come a suppliant to this house.

CHORUS

And then you rail at these his retinue ?

APOLLO

It is not meet that they come near this house.

CHORUS

That is the work appointed us to do.

200. δ' ἔκ τωρ, with οἶμαι δέκτωρ written in the margin. Turnebus first gave δέκτωρ.

202. Weil first placed the mark of interrogation.

Ἀπόλλων

τίς ἤδε τιμή; κόμπασον γέρας καλόν.

205

Χορός

τοὺς μητραλοίας ἐκ δόμων ἐλαύνομεν

Ἀπόλλων

τί γάρ; γυναῖκας ἣτις ἄνδρα νοσφίση;

Χορός

οὐκ ἂν γένοιθ' ὄμαιμος αὐθέντης φόνος.

Ἀπόλλων

ἦ κάρτ' ἄτιμα, καὶ πρὸς οὐδὲν ἤρκεσεν

Ἕρας τελείας καὶ Διὸς πιστώματα·

210

Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ

ὄθεν βροτοῖσι γίγνεται τὰ φίλτατα.

εὐνή γὰρ ἀνδρὶ καὶ γυναικὶ μόρσιμος

ὄρκον ὅστις μείζων τῇ δίκῃ φρουρουμένη.

εἰ τοῖσιν οὖν κτείνουσιν ἀλλήλους χαλᾶς,

215

τὸ μὴ τίνεσθαι μηδ' ἐποπτεύειν κότῳ,

οὗ φημ' Ὀρέστην γ' ἐνδίκως σ' ἀνδρηλατεῖν.

τὰ μὲν γὰρ οἶδα κάρτα σ' ἠσυχαιτέραν,

207. τί γάρ . . . γυναϊκός. τί γάρ G. τίς γάρ Fl. V. Farn. All give γυναϊκός. Heimsoeth τί γάρ; The Scholium is τί γάρ προστέταχθε ποιεῖν παρὰ (περὶ Herm.) ἀνδροφόνου γυναϊκός; a meaning which the text will not bear, but only: "Do you chase a woman who deprives a man of his wife?" I accept τί γάρ; and change γυναϊκός to γυναῖκας (ο to α) with the meaning: "Good; but do you chase (ἐλαύνετε) wives, if any one of them slays her husband?"

209. ἦρ κέσω. ἤρκεσεν Weil, proposed by Wellauer. ἦκέ σοι (Herm.), ἀρκέσει (Bothe), ἦλθέ σοι, ἠδέσω, etc., have also been proposed.

212. γί ν εται.

APOLLO

205 What honour's this? vaunt thou some noble office.

CHORUS

Out of their homes we chase the matricide.

APOLLO

Well, chase ye wives whoever slays her husband?

CHORUS

That were no blood-relation's kindred-murder.

APOLLO

210 Most trivial, then, the pledges naught avail
of Hera, wedlock's sanctioner, and Zeus;
and by your word is cast out in contempt
Cypris, by whom men's dearest ties are made.
The bedding, fixed by fate for man and wife,
in good faith guarded, is above all oaths.

215 If then ye are lax when they kill one the other,
nor punish them, nor eye with wrath, I say
ye do not justly drive from home Orestes:
for there I know ye far too mild, while here

213. *μόρσι μοι*. *os* is written over *oi* in Fl. V. *μόρσιμος* F. Rob.

213. Aesch. nowhere mentions Cecrops, who is said to have first established monogamy at Athens, Athen. 13. 2. *ἐν δ' Ἀθήναις πρῶτος Κέκροψ μίαν ἐνὶ ἔξειυξεν*.

215. *ἦ* mss. *εἰ* Canter.

216. *τὸ μὴ γενέσθαι*. *τίνεσθαι* Meineke (Herm., Dind., Weil, etc.).

217. *Ὁρέστην γ'* mss., where *γ'* has its proper force, and is wrongly changed to *σ'* by Rob., Turn., Herm. *σ'* was lost after *ἐνδίκως*, Weil.

τὰ δ' ἐμφανῶς πράσσουσαν, ἐνθυμουμένην.
δίκας δὲ Παλλὰς τῶνδ' ἐποπτεύσει θεά.

220

Χορός

τὸν ἄνδρ' ἐκεῖνον οὐ τι μὴ λίπω ποτέ.

Ἀπόλλων

σὺ δ' οὖν δίωκε καὶ πόνον πλέω τίθου.

Χορός

τιμὰς σὺ μὴ σύντεμνε τὰς ἐμὰς λόγῳ.

Ἀπόλλων

οὐκ ἂν δεχοίμην ὥστ' ἔχειν τιμὰς σέθεν.

Χορός

μέγας γὰρ ἔμπας πὰρ Διὸς θρόνοις λέγει.
ἐγὼ δ', ἄγει γὰρ αἷμα μητρῶον, δίκας
μέτειμι τόνδε φῶτα κάκκυνήσομαι.

225

219, 220. v. 218 ends with ἐνθυμουμένην, and 219 with ἡσυχαιτέραν, in the mss and Edd., and Weil gives the passage up in despair. I transpose the two words, and compare Cic. *pro Cluent.* c. 38: "in principem maleficii lenem, in adjutores ejus et conscios vehementissimum esse." τὰδε πράσσουσαν is like πράξαντα φόνον v. 595. ἐμφανῶς is 'in visible form', 'in person'.

220, 1, 2. δ' ἐπάλλας. Sophianus corr. λίπω mss. Porson corr. πλέον mss. πλέω Auratus.

225. παρ διὸς mss. Porson, Hermann, and others, prefer to write παρὰ. λέγη. The rest, λέγη.

226. Clytemnestra's ghost as the huntress, ἄγει: the Erinyes are the harriers, ἔκκυνοι; Orestes is the hare, πτώκα, v. 325; and μέτειμι is one of the words proper

ye claim redress in person and with rage ;
but goddess Pallas shall watch o'er their rights.

CHORUS

That man I will not—no, will never quit.

APOLLO

Then chise away, and aggravate thy pains.

CHORUS

Abridge thou not my honours by thy words.

APOLLO

Thine honours I would not accept nor own.

CHORUS

No doubt : thou'rt counted great near Zeus his throne :
but—for a mother's blood calls on our pack—
I'll press that mortal's doom, and run him down.

to be used of hunter or dog chasing game, J. Poll. 5. 10, 60, 85. μητρῶων.
μητρῶον Fl. V.

227. κάκκυνηγέτης mss. Erfurd's κάκκυνηγετῶ, objectionable on every ground, has been adopted by Editors. I hold that Aesch. wrote κάκκυνήσομαι. Compare Xen. Gen. 3. 10 : φθονερῶς (certatim, 'with mutual rivalry and jealousy') δὲ ἄλλαι ἐκκυνούσι, παρὰ τὸ ἴχρως διὰ τέλους συμπαραφερόμεναι. Pl. 7. 10 : μή, οὐκ ἐν κόσμῳ ἀεὶ τοῦτον (τὸν λαγῶ) ζητοῦσαι, τελευτῶσαι γίγνονται ἐκκυνοί. J. Poll. 5. 65 : ἐκκυνοί, ἐκκυνῶσαι, ἐκκυνεῖν. In Hesychius : ἐκκύεις· ἐρεθίζεις, ἐπισείεις, read ἐκκυνεῖς. Xenophon prefers a dog that hunts by sight (like the 'grey' or 'gaze-hound', perhaps Oppian's ἀγασσεύς, Cym. 1. 477), and does not worry out the game by scent ; but it is in the latter way that the Furies work, like harriers and beagles, and I have used this metaphor in v. 78. The middle form is proper here, like θηρῶμαι in Xenophon and in Aesch. Prom. 17. 109.

Ἄπολλον

The Furies depart in pursuit of the matricide: Apollo to the *adytum*.

ἐγὼ δ' ἀρήξω, τὸν ἰκέτην τε ρύσομαι·
δεινὴ γὰρ ἐν βροτοῖσι κὰν θεοῖσί τω
τοῦ προστροπαίου μῆνις, ἣν προδῶ σφ' ἐκών.

230

Ὀρέστης

Some few years later. The temple of Athana Polias, in the Erechtheum, on the Acropolis, at Athens. Orestes crouching, with head erect, as he clasps the feet of the ancient image of the Goddess.

ἄνασσ' Ἀθάνα, Λοξίου κελεύμασιν
ἤκω, δέχου δὲ πρευμενῶς ἀλάστορα
οὐ προστρόπαιον οὐδ' ἀφοίβαντον χέρα,
ἀλλ' ἀμβλὸν ἤδη, προστετριμμένον τε πρὸς
ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.
σώζων ἐφετμὰς Λοξίου χρηστηρίου
πρόσειμι δῶμα, καὶ βρέτας τὸ σόν, θεά,
αὐτοῦ φυλάσσω ἀναμένω τέλος δίκης.

235

Χορός

The Furies rush in in wild disorder.

εἶεν' τὸδ' ἐστὶ τάνδρὸς ἐκφανὲς τέκμαρ·
ἔπου δὲ μηνυτῆρος ἀφθέγκτου φραδαῖς·
τετραυματισμένον γὰρ ὡς κύων νεβρὸν

240

229. θεοῖσι πέλει M. G. θεοῖς, the rest. I regard the θεοῖσι as genuine, and πέλει as spurious: and read θεοῖσί τω. πέλει is not wanted with δεινὴ, and τω must come in the preceding clause to provide a subject for προδῶ, as is usual.

230. εἰ π ρ ο δῶ. The rest, προδῶ. ἣν Porson.

231. κελεύμασιν MSS. κελεύμασιν Triclinius.

234. I have put a comma at ἤδη, so that no doubt, such as Hermann felt, need be caused by the position of πρὸς at the end of the verse. A pause in the sense makes a senarius acatalectic. See vv. 137, 113.

235. After this came the verse:

ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν,

APOLLO

And I will help and save the suppliant :
 'mong men and gods there comes on one dire wrath
 230 for a suppliant, if one wilfully forsake him.

ORESTES

Athana queen, by Loxias his commands
 I come : O graciously receive a wretch
 who makes no first appeal with hand unpurged,
 but has the edge of crime dulled, worn away
 235 against the homes and walks of other men.
 Observing Loxias his inspired behests
 I come, O goddess, to thy home, and here
 clasping thine image wait my trial's end.

CHORUS

Oho ! the man's indubitable trail !
 240 follow the mute informer's evidence :
 for as a hound a wounded fawn, so we

which I have removed to its place as v. 434. The two passages are similar, and I think the position of the line here arose from a slip of memory made by some actor when writing a copy of the play from memory. The writer of the Argument of the *Iliad* says : καὶ τάχ' ἂν τινες τῶν ὑποκριτῶν διεσκευακότες εἶεν αὐτόν. This must have caused many errors. For the difficulty made by the presence of the line here, see the long notes of Herm., Weil, and others.

237. Weil first put a comma instead of a full stop after θεά. τὸ σὸν, following immediately, affects δῶμα proleptically. See also v. 456, δόμοις for ἐμοῖς δόμοις, and v. 280.

238. ἀραμενῶ Stanley, Herm., without due cause.

239. τ' ἀνδρὸς.

πρὸς αἶμα καὶ σταλαγμὸν ἐκμαστεύομεν.
πολλοῖς δὲ μόχθοις ἀρθροκμηῖσι φυσιᾶ
σπλάγχχνον, χθονὸς γὰρ πᾶς πεποιμάνται τόπος·
ὑπὲρ τε πόντον ἀπτέροις πωτήμασιν
ἦλθον διώκουσ', οὐδὲν ὑστέρα νεώς.
καὶ νῦν ὄδ' ἐνθάδ' ἐστὶ που καταπτακῶν·
ὄσμη βροτείων αἱμάτων με προσγελά.

245

(σύστ. α')

- (a.) ὄρα· ὄρα μάλ' αὖ·
(b.) λεῦσσε τὸν πανταχῆ·
(b'.) μὴ λάθῃ φύγδα βὰς
(a'.) ματροφόνος ἀτίτας.

250

(σύστ. β')

- (a.) ὁ δ' αὐτέ γ' οὖν ἀλκὰν ἔχων περὶ βρέτει
(b.) πλεχθεῖς θεᾶς ἀμβρότου
(c.) ὑπόδικος θέλει γενέσθαι χρεῶν.
(a'.) τὸ δ' οὐ πάρεστιν· αἶμα μητρῶον χαμαί,

255

242. Schütz, Dind., and Weil prefer to read *ματεύομεν*. Herm. regards it as a question of euphony. There is no motive for altering the ms form either here or at v. 245 (where *ποτήμασιν* has been proposed), but the contrary, because that form more clearly indicates the root.

243. *ἀν δρ ο κμησι*. *ἀνδροκμηῖσι* F. *ἀνδροκμοῖσι* Fl. *ἀρθροκμηῖσι* Rob. The Erinnyes are clearly speaking of their own fatigues, not of those of Orestes, and could not call themselves *ἄνδρες*. The reading of Rob. suggested *ἀρθροκμηῖσι* to Schoemann; and Heimsoeth thinks that the Scholium, *μεγαλοκμηῖσι*, is corrupted from *μελεοκμηῖσι*, which he, the Scholiast, formed from *μέλεα*, 'limbs', having *ἀρθρ-* before him in the text. Compare *γυιοβαρῆ Ἀγαμ.* 63, in the same sense.

249, 270. These four systems have an internal correspondence, one line in each answering to another. Dochmii correspond only as dochmii, and not syllable for

track him by spilth and trickling drops of blood.

My heart doth gasp with much limb-wearying toil
for every spot of earth hath now been grazed.

245 Over the sea, too, with unfeathered flight,
I came pursuing, distanced by no ship.

And now he's skulking somewhere here, I wis ;
it smiles at me, the smell of mortal's blood !

Look ! look yet again !

250 spy him out everywhere !
lest the undamned matricide
slip away unperceived.

He's here ! again with help, and clasps the form divine, —
the immortal maid's graven form ;

255 and would plead the cause of his great debt ; but that's
not feasible. His mother's blood is on the ground,

syllable. Iambic senarii do not correspond syllabically in a chorus unless the poet has chosen to make them pure, i. e. *hexapodiæ*. I have marked the lineal correspondence in the margin.

250. **λεύσσε—το νπάντᾱ.** *λεύσσε τὸν* Ven. Fl. Turn. The *πάντᾱ* in M probably represents *πανταχῆ*, which occurs in the very close imitation by Sophocles, *O. C.* 117 *ἴρα . . . λεύσσε νιν . . . πανταχῆ*,

251. and *βὰς φυγὰς*, *ibid.* 378.

252. **ὁ ματροφόνος** MSS. *ματροφόνος* Herm.

253. **ὁ δ' ἀντ-εγ'-ὄν** and **περιβρέ ται.** Hermann, not having perceived the right responson of these lines, turned this senarius into something else.

255. **χερῶν** MSS. *χερῶν* Scaliger, from the Scholium : *ἀνθ' ὧν ἡμῶν χρεωστεῖ.*

256. So M. Herm. gives *τόδ'.*

- b.¹ δυσαγκόμιστον, παπαί·
- c.¹ τὸ διερὸν πέδοι χύμενον οἴχεται.
(σύστ. γ')
- (a.) ἀλλ' ἀντιδοῦναι δεῖ σ' ἀπὸ ζῶντος ροφεῖν
- (b.) ἐρυθρὸν ἐκ μελέων πέλανον, ἀπὸ δὲ σοῦ 260
- (c.) βοσκὰν φέροίμ' ἄν, πώματός γε δυσπότου·
- (c'.) καὶ ζῶντά σ' ἰσχνάνας' ἀπάξομαι κάτω
- (b'.) ἀντίποιν' ὡς τίνης, ματροφόνου δῦας.
- (a'.) ὄψει δὲ κεῖ τις ἄλλος ἤλιτεν βροτῶν,
(σύστ. δ')
- (a.) ἧ θεὸν ἧ ξένον τιν' ἀσεβοῦντες ἧ 265
- (b.) τοκῆας φίλους,
- (c.) ἔχονθ' ἕκαστον τῆς δίκης ἐπάξια.
- (c'.) μέγας γὰρ Αἴδης ἐστὶν εὐθυνός βροτῶν
- (b'.) ἔνερθε χθονός,
- (a'.) δελτογράφω δὲ πάντ' ἐπωπᾶ φρενί. 270

Ὁρέστης

ἐγὼ διδαχθεῖς ἐν κακοῖς ἐπίσταμαι,
πολλοὺς καθ' ὄρμους, καὶ λέγειν ὅπου δίκη

258. πε-δωι κεχυμένον. πέδοι Dind. χύμενον Porson. διερὸν· ὑγρόν, χλωρόν, ζῶν, Hesych.

260. μελέων is a dissyllable, as μέλειοi Sept. 947.

261. βο σκᾶν φ ε ρ ὀ ι μ α ν π ῶ μ α τ ο σ δ υ σ π ὄ τ ο υ · Herm. blindly, see v. 253, φερούμαιν βοσκὰν. I write φέροίμ' ἄν because φερούμαιν would be a wish, and not a threat which the Erinyes feel quite sure of being able to execute. Then I insert γε, which is required by the sense as much as by the metre.

262. ἰσχνάνας'. Corrected in Fl. V.

263. ἀντιπίνουσ τεί ν ἦσ' μητρ ο φόνας δῦ . . ασ. "Vera videtur Schützii elegans emendatio" Herm. Schütz corr.

264. ὄψει δ' ἐκεῖ τί σ ἄλλον mss. ὄψει δὲ κεῖ τις Schütz. ἄλλος Heath.

and hard to get back, papae!
for the live liquor shed on the earth soaks away.

260
Thou from thy living form must give in turn to gulp
from thy limbs syrup red; and I out of thee
will get my aliment, i'faith a ghastly drink!
and having drained thee dry in life will lead below
thy crime's price to pay, woes of a matricide.
There thou shalt see whatever other man hath sinned,

265 and done impious deed either to god or guest,
or to his parents dear,
enduring each the full award that Justice deals.
A Grand Controller of misdeeds of men is there,
Hades, who 'neath the earth
270 inspects every sin on his brain's tablet writ.

ORESTES

I, taught in my distress, at many a port
of refuge, know alike where it is fit

Schütz's reading of M has all the merit of a brilliant conjecture: so Herm., Dind., Weil.

265. **τὶν' ἀσεβῶν ἢ τοκέας** MSS. Wellauer saw that two syllables were wanting to the metre. Weil restores them with great acuteness, reading **ἀσεβοῦντες**, which is a regular syntax after εἴ τις, v. 264 (τις was the cause of the corruption ἀσεβῶν), and **τοκέας** for **τοκέας**. Aesch. uses the Homeric form, *Agam.* 728, Fl. The accusatives **θεόν**, **ξένον**, **τοκέας**, depend more probably on **ἤλιτεν**, as in Hom. and Hes., than on **ἀσεβοῦντες** (οὐ σέβοντες). The constr. is imitated Opp. *Ial.* 5. 563:

σπονδάς τ' ἀθανάτων καὶ ὁμοφροσύνην ἀλιτόντες.

272. **πολλοὺς καθαρμῶς** MSS. **πολλοὺς καθ' ἕρμους** Weil, a welcome relief.

σιγᾶν θ' ὁμοίως· ἐν δὲ τῷδε πράγματι
 φωνεῖν ἐτάχθην πρὸς σοφοῦ διδασκάλου·
 βρίζει γὰρ αἷμα καὶ μαραίνεται χερός,
 μητροκτόνον μίασμα δ' ἔκπλυτον πέλει.
 ποταίνιον γὰρ ὄν πρὸς ἐστία θεοῦ
 Φοῖβον καθαρμοῖς ἠλάθη χοιροκτόνοις.
 πολὺς δέ μοι γένοιτ' ἂν ἐξ ἀρχῆς λόγος
 ὅσοις προσῆλθον ἀβλαβεῖ ξυνουσία.
 καὶ νῦν ἀφ' ἀγνοῦ στόματος εὐφήμως καλῶ
 χώρας ἄνασσαν τῆσδ' Ἀθηναίαν ἐμοὶ
 μολεῖν ἀρωγόν· κτήσεται δ' ἄνευ δορὸς
 αὐτόν τε καὶ γῆν καὶ τὸν Ἀργεῖον λεῶν
 πιστὸν δικαίως, ἐς τὸ πᾶν τε σύμμαχον.
 ἀλλ' εἴτε χώρας ἐν τόποις Λιβυστικοῖς,
 Τρίτωνος ἀμφὶ χεῦμα γενεθλίου πόρου
 τίθησιν ὀρθὸν ἢ κατηρεφῆ πόδα,

275

280

285

But Weil was not justified in transposing vv. 272, 3, through fear of committing a grammatical fault, καὶ λέγειν . . . σιγᾶν τε. He edits οὕτω δὲ καμὲ τήνδε τ' Ἠλέκτραν *Choërh.* 252, and there are numerous other examples. The objection to the transposition is that σιγᾶν θ' ὁμοίως ought to come immediately before ἐν δὲ τῷδε πράγματι φωνεῖν ἐτάχθην.

278. If v. 272 had not been set right, it would be necessary to obviate the tautology in καθαρμοῖς, and perhaps by the aid of Aesch. *Fr.* 278 : πρὶν ἂν παλαγμοῖς αἵματος χοιροκτόνου.

280. After this v. used to come :

χρόνος καθαίρει πάντα γηράσκων ὄμοῦ,

where καθαιρεῖ mss ; καθαίρει Stanley. But it has been seen by all editors, since Musgrave first remarked it, that the line, however good and true, has no rightful place here. It belongs to the Aesch. *Fr.*

286. Weil supposes this to be an allusion to the war which the Athenians were then waging in Egypt, as the allies of Inaros, king of the Libyans. Possibly ; but that being a matter of very temporary interest, the allusion is really to the

to speak, where hold my peace : but in this case
by a wise teacher I am bidden to speak.

275 The blood is hushed and withered from my hand ;
the matricidal stain is washed away :

at the God Phoebus' hearth when fresh 't was purged
by expiations made with slaughtered swine.

Long were the tale of those whom from the first
280 I've visited with harmless intercourse.

Now with fair words from holy lips I call
Athana as my helper to appear.

queen of this land ; which thus, without the spear,
shall win me and the Argive land and host

285 as evermore her truly leal allies.

Yea, whether upon Libyan spots of ground,

near Triton's waters and her natal stream,

marching she bares, or, sitting, drapes, her foot,

Egyptian origin of the Athana of Athens. Hesychius has: Νηῖθ' Ἀθηνᾶ παρ' Αἰγυπτίοις. That word is the root both of Ἀθηναίαι and Ἀθηνᾶ.

288. The original of this difficult verse appears to be Hom. *Od.* 17. 158, ἤμενος ἢ ἔρπων 'whether sitting or walking'. Athana in repose and wearing her *perplus* is contrasted with Athana armed and without it. So when she arms herself to go into the midst of battle, *Il.* 5. 734:

πέπλον μὲν κατέχευεν ἑαυτὸν πατρὸς ἐπ' οὔδει,

and puts on the χιτῶν of her father Zeus, some shirt of chain or scale armour reaching below the knee. She is only going to be the charioteer of Diomedes, and therefore puts on no greaves nor boots. ποὺς means 'leg' as well as 'foot', or both together. χεῖρ means 'arm' as well as 'hand', or both together. Thus the verse may be paraphrased: 'whether she is leading on some battle, girt in her father's shirt of mail, or reposes, dressed in her own πέπλος'.

In Pind. *Ol.* 13. 72, ἀνά δ' ἔπαλτ' ὀρθῶ ποδῖ is said of a person who starts up from a supine to an erect posture.

φίλοις ἀρήγουσ', εἶτε Φλεγραιίαν πλάκα,
 θρασὺς ταγοῦχος ὡς ἀνὴρ, ἐπισκοπεῖ,
 ἔλθοι· κλύει δὲ καὶ πρόσωθεν ὦν θεός·
 ὅπως γένοιτο τῶνδ' ἐμοὶ λυτήριος.

290

Χορός

οὔτοι σ' Ἀπόλλων οὐδ' Ἀθηναίας σθένος
 ῥύσαιτ' ἂν ὥστε μὴ οὐ παρημελημένον
 ἔρρειν, τὸ χαίρειν μὴ μαθόνθ' ὅπου φρενῶν,
 ἀναίματον, βόσκημα δαιμόνων, σκιάν.
 σὺ δ' ἀντιφωνεῖς; ἀλλ' ἀποπτύσεις λόγους·
 ἐμοὶ τραφεῖς τε καὶ καθιερωμένος
 καὶ ζῶν με δαίσεις, οὐδὲ πρὸς βωμῶ σφαγεῖς,
 ὕμνον δ' ἀκούσει τόνδε δέσμιον σέθεν.

295

300

(σύστημα)

ἄγε δὴ καὶ χορὸν ἄψωμεν ἐπεὶ
 μούσαν στυγεράν
 ἀποφαίνεσθαι δεδόκῃκεν,
 λέξαι τε λάχῃ τὰ κατ' ἀνθρώπους
 ὡς ἐπιωμαῖ στάσις ἀμά.

305

They march themselves in the usual Tragic order, and chant, in spasmodic steps, to the clack of castanets, the First Stasimon of the Chorus of Furies.

290. She is called Φλεγραιῶν ὀλέτειρα Γιγάντων in Proclus, *Hymn* 32.

296. σκιά mss. σκιάν Heath. Weil put the comma after ἀναίματον.

297. οὐδ' ἀντιφωνεῖς mss., and οὐδ' for ἀλλ' in V. Fl. Weil, rightly, σὺ δ' ἀντιφωνεῖς, the same change as that made by Pearson at v. 137. If the mss had given ἀλλ' in both places, I should retain them, as presenting a forcible

aiding her favorites ; or overlooks,
290 like some bold host-commander, Phlegra's plain,
O let her come—a god hears even from far—
and my redeemer be from these my woes.

CHORUS

No ! not Apollo nor Athana's strength
shall save thee, held as naught, from perishing,
295 untaught the seat of joy within thy breast.
a spectre drained of blood, the daemons' food,
Answerest again ? but thou shalt loathe thy words :
for me thou 'rt fattened and foredoomed, and shalt,
even living, feast me, at no altar slain,
300 and hear this hymn that binds the victim, thee.

Come away, let us marshal the ranks of our choir.
since such is our will
to make manifest horrible music ;
and describe in what fashion to each son of man
305 our band dispenses his portion.

ὑποφορὰ with *ἀνθυποφορὰ* :

ἀλλ' ἀντιφωνεῖς· ἀλλ' ἀποπτύσεις λόγους.

The restoration ἀποπτύσεις (ἀποπτύεις) is also due to Weil.

305. ἄμα MSS. "Videtur scribendum ἄμα" Canter. ἄμα Blomfield.

(ἀντισύστημα)

εὐθυδίκαιοι δ' εὐχόμεθ' εἶναι
τοὺς μὲν καθαρὰς
καθαρῶς χεῖρας προνέμοντας
οὔτις ἐφέρει μῆνις ἀφ' ἡμῶν,
ἄσινῆς δ' αἰῶνα διοιχνεῖ.

310

(ἐπωδός)

ὅστις δ' ἀλιτῶν ὥσπερ ὄδ' ἀνήρ
χεῖρας φονίας ἐπικρύπτει,
μάρτυρες ὀρθαὶ τοῖσι θανοῦσιν
παραγιγνόμεναι, πράκτορες αἵματος
αὐτῷ τελέως ἐφάνημεν.

315

(στρ. α')

μᾶτερ ἄ μ' ἔτικτες, ὦ
μᾶτερ Νύξ, ἀλαοῖσιν
καὶ δεδορκόσιν ποιάν,
κλῦθ', ὁ Λατοῦς γὰρ ἴν-
ίς μ' ἄτιμον τίθησιν.
τόνδ' ἀφαιρούμενος

306. ἐθυ δὲ καὶ θ' οἱ δ' οἴμεθ' εἶναι (Merkel and Franz). εὐθυδίκαιοι θ' οἰδοίμεθ' εἶναι G. Rob. εὐθυδίκαιοι τ' οἶδ' οἴμαι θεῖναι Ven. Fl. F. εὐθυδίκαιοι Hermann, like ὀρθοδίκαιος v. 945. δ' Casaubon. Then Herm. reads ἡδόμεθ' εἶναι from conj., which Dind. and Weil adopt, with Linwood and Drake. But in this solemn exordium it is unfit that the Furies should tell us what they *take pleasure* in doing, which would be impertinent; and, as Paley says, ἡδόμεθ' would require οἶσαι instead of εἶναι. The conjecture of H. L. Ahrens, which Paley adopts, is far worse. For their οἴόμεθ' εἶναι is *opinamur esse*, 'we have a notion, or a fancy, to be'. Near as it is to the reading of M, it is impossible. The official and ceremonious formula, εὐχόμεθ' εἶναι, 'we declare ourselves to be', is most suitable here. Aesch. uses it in a similar passage, *Suppl.* 530, *Δίλας τοι γένος εὐχόμεθ'*

We lay claim to restore the just balance of right ;
for to them who hold forth
from a clean heart hands that are cleanly
no anger proceedeth from us, and they each
310 make the journey of life unmolested.

But whoso has sinned like this man and tries
to conceal hands filthily with bloodshed,
then as truthful deponents we come to the aid
of the slain, and for us we appear, till the end
315 is accomplished, as murder's avengers.

Mother ! who didst bear me ! O
mother Night ! for a vengeance
both on quick and dead men's crimes,
hark thee ! that Lato's brat
scorns and makes void my office :
he my prey takes away

εἶναι, also an anapaestic dimeter. Paley proposed it first, but had no faith in it. Donaldson first adopted it ; Meineke has since conjectured it, but without due appreciation.

308. Herm. inserted *καθαρώς*, it being evident that these three systems stand to one another as strophe, antistrophe and epodus. The omission was caused by *διττοφανές*.

309. *οὔτις ἀφ' ἡμῶν μῆνις ἐφέρπει* MSS. Porson restored the true order, which avoids hiatus between this and v. 315.

311. *ἀλιτρῶν* MSS. *ἀλιτρῶν* Auratus. *ἀνήρ* MSS. *ἀνὴρ* Porson.

314. *παραγινόμεναι* MSS. Porson corr. Hesych., *πράκτορες ἀπαιτηταί*.

πτῶκα, ματρῶον ἄγνισμα κύριον φόνου.

320

ἐπὶ δὲ τῷ τεθυμένῳ

τόδε μέλος, παρακοπά, παραφορά, φρενοδαλῆς,

ῥυμνος ἐξ Ἑρινύων,

δέσμμιος φρενῶν, ἀφόρμ-

ικτος, ἀνὸνὰ βροτοῖς.

(ἀντ. α')

τοῦτο γὰρ λάχος διαντ-

325

αία Μοῖρ' ἐπέκλωσεν

ἐμπέδως ἔχειν, θνατῶν

τοί νιν αὐτουργίαις

ξύμπατῶσιν μάταιοι,

τοῖς ὀμαρτεῖν ὄφρ' ἄν

γὰν ὑπέλθη, θανῶν δ' οὐκ ἄγαν ἐλεύθερος.

ἐπὶ δὲ τῷ τεθυμένῳ

330

τόδε μέλος, παρακοπά, παραφορά, φρενοδαλῆς,

ῥυμνος ἐξ Ἑρινύων,

δέσμμιος φρενῶν, ἀφόρμ-

ικτος, ἀνὸνὰ βροτοῖς.

320. πτάκα or πτάκα MSS. πτῶκα Sophianus and Turnebus. ματρῶϊον. ματρῶον Arnaldus. Hesych. has: πτῶκες· δειλοί, λαγωοί, δορκάδες, ἔλαφοι, νέβροι.

322. φρενοδαλῆς like δἄλερός from δἄλός, δαίω. See the Appendix.

326. θανάτων MSS. θνατῶν Canter.

327. τοῖσιν αὐτουργίαισ ξύμπασ ωσιν. The copies ξύμπας or σύμπας, ὦσιν or ὦσι. Turnebus αὐτουργίαι ξυμπέσωσιν, which has been universally accepted without due consideration: for it represents a wilful (ἐκῶν) parricide as an involuntary homicide, which is directly opposed to the doctrine of the Erinnyes. Weil conjectured τοί νιν and ξυμπατῶσιν (αὐτουργίαις is confirmed by the Scholium αὐτοφονίαις). νιν is the Moera. τοί is the relative, τοῖς in v. 328 being the demonstrative, and antecedent retracted. ξυμπατεῖν, concubare, "nam cupide

320 takes the true ransom due for a mother's murdering.

And against him slain for his sin

flieth this hymn, idiocy-fraught, staggering thought, blasting brain,

chant of the Erinnyes,

mind-enthraling, from the lyre

banished, blighter of mankind !

325 This the all-determining

Moera spun for our lot, a

thread to hold eternally,

namely, when reckless men

her contemn by kindred-murders,

to give chase till he race

down below, even so he's not much released when dead.

330 And against him slain for his sin

flieth this hymn, idiocy-fraught, staggering thought, blasting brain,

chant of the Erinnyes,

mind-enthraling, from the lyre

banished, blighter of mankind !

conculatur nimis ante metutum", Lucr. 5. 1139, is a favourite metaphor with Aesch.

335. Compare Orph. *Lith.* 582, *κατάδεσμοι, ἀραί τ' ἀγνάμπτοισιν Ἐρινύσι πάγχυ μέλουσαι*. Then, for *ἀφόρμηκτος*, Athen. 14. 39 : "Dicaearchus says in his 'Life of Hellas' that it was a custom in Greece (*καθ' ὑπερβολήν*) to use castanets to keep time to dances and songs ; and quotes a 'lovely' Hymn to Artemis, which speaks of its accompaniment of the 'golden-gleaming, brass-checked *κρέμβαλα*'". Hermippus mentions limpet shells, and Didymus, scallop and oyster shells, as being used *ἀντὶ τῆς λύρας* to mark the rhythm for dancers. Arist. *Rhet.* 1305, makes Aesch. assign a castanet accompaniment to the lyric odes of Eur. Perhaps he forgot that Aesch. had given it to the Erinnyes.

γιγνομένοιαισι λάχη τάδ' ἐφ' ἄμιν ἐκράνθη.
 ἀθανάτων δ' ἀπέχειν ἐκάς, οὐδέ τις ἐστὶ
 συνδαίτωρ μετάκοινος·
 παντολεύκ-

335

ων δὲ πέπλων ἄμορος καὶ ἄκληρος ἐτύχθην.
 αἰμάτων γὰρ εἰλόμαν
 ἀποτροπὰς· ὅταν Ἴαρης
 τιθασὸς ὦν φίλον ἔλθῃ,
 ἐπὶ τὸν ᾧδ' ἰέμεναι,
 κρατερὸν ὄντα περ, ἀμαυρ-
 οὔμεν, αἵματος εὖνιν.

340

334. So M. G. γινομένοιαισι Ven. Fl. γεινομένοιαι Herm., "cum γενομένοιαισι scripserim quivis intelliget". Paley alone adopts it, abandoning the plain reading of M. Then ἄμιν. ἄμιν Porson.

335. ἀπέχειν χέρας mss. ἐκάς Weil. χέρας would mean 'not lay vengeful hands on the immortals', a quite vain remark. They wish to say that it is not for them to keep company with the bright Olympians. See Proclus, *Tim.* i. p. 38, χωρὶς ἀπ' ἀθανάτων ναίειν ἔδος. Hesychius ἔθεν ἐκάς· αὐτοῦ, αὐτῆς ἀπῶθεν. Schol. μὴ πλησιάζειν ἡμῖς τοῖς θεοῖς.

336. συν δ-άτω ρ.. συνδαίτωρ Turnebus and Fl.

337. πανλεύκων. παλλεύκων Ven. Fl. παντολεύκων, like παντόσεμνος v. 610, etc., Rossbach and Westphal. So πάμφυρτος and παντόφυρτος, etc. Then, ἄμοιρος ἄκληρος mss. I read ἄμορος, and insert καὶ from conjecture. In Soph. *O. R.* 248 all mss read ἄμοιρον for ἄμορον, against the metre; and ἄμορον does not there mean 'wretched' (L. and S.) but 'communis juris expertem' (Benloew). There is ἄμορος τέκνων Eur. *Med.* 1395, where also the mss prefer ἄμοιρος, not heeding the metre. Hesychius has ἄμορος· ἀμέτοχος. Comp. Act. App. 8. 21 οὐκ ἔστι σοι μερὶς οὔτε κληρος. Weil's ἀνέορτος (Eur. *El.* 310 ἀνέορτος ἱερῶν, καὶ χορῶν τηρωμένη) is not simple enough, nor logically germane to ἄκληρος. It would mean 'not admitted to the feast, nor furnished with a ticket, κληρος', Ar. *Ecc.* 681.

338. δομάτων γὰρ. δωμάτων Turnebus, and all editors up to Weil. The 'overthrow of houses, families', etc., has nothing to do with the matter. Weil

When we were being begotten these meeds were ordained us.

335 and to withdraw far away from the deathless ones; nor is there any
guest who shares in our banquet.

Robes all white

I was created to have neither portion nor lot in.

Bloodshed-banishings I chose :

whenever Strife robs of his life

340 one of his kin (he who has been

nursed in one home) at him we come

thus, and ere long, though he be strong,

waste him, reft of his life-blood.

reads αἰμάτων (αἶμα, ὄμμα, δῶμα, δόμα being often confused, *e. gr.*, *Choëph.* 126), and αἰμάτων is clearly right.

339. ἀνατροπᾶς mss and Edd. What does this represent? Weil compares αἶμα δρέψασθαι, *Sept.* 718, and would like to read some word like ἀναδροπᾶς. But while there is no doubt about the food of the Furies, *supra*, v. 260, its mention here is improper, and a more general term is required. I find this in the word ἀποτροπᾶς. 'I chose for my office and prerogative the prevention of a kinsman's murder; and as I have no dealings save with these bloody reprobates, I am deemed not clean enough for communion with the white-robed celestials.' τῶνδ' ἀποτροπήν, *Pers.* 217; ἀποτροπῆς γοῦν ἔνεκα κολάζει, *Plato, Prot.* 13; λυπῶν ἀποτροπᾶς, *ibid.* 36.

340. τίθασος ὦν φίλοσ. πίθασσος Fl.Ven. τίθασος Turnebus (and Par., Herm.) τίθασος Porson. φίλον Turnebus.

341. ἐπὶ τὸ ν, ᾧ, διόμεναι. So the copies, with unimportant variations. ἐπιτόνωσ διόμεναι Turnebus. ἐπὶ τόν, ᾧ, διόμεναι Herm. ἐπὶ τὸν ᾧδ' ἰέμεναι E. A. J. Ahrens.

342. κρατερὸν ὄνθ' ὁμοίωσ. μαυροῦμεν ὑφ' αἵματ'σ νέου. ἐφ' for ὑφ' Ven. Fl. F. νεοῦ Aldus. The corresponding verse, 351, is sound and unassailable after the admission of καί, from the Scholium. A καί was also omitted v. 337. κρατερὸν περ occurs *Hom. Il.* 21. 62; καί κρατεροί περ ἔόντες in *Orph. Fr.* p. 143. Thus ὁμοίωσ or ὄμωσ is a gloss on περ, and the metre determines the order κρατερὸν ὄντα περ.

σπευδομένα δ' ἀφελεῖν τινα τᾶσδε μερίμνας
 δεῖ τελέαν ἐπ' ἑμαῖσι δίκαις ἐπικραίνειν,
 μηδ' εἰς ἄγκρισιν ἔλθεῖν.
 Ζεὺς γὰρ αἴμ-

οσταγὲς ἀξιόμισον ἔθνος τόδε λέσχας
 ᾗς ἀπηξιώσατο.

μάλα γὰρ οὖν ἀλομένα
 ἀνέκαθεν βαρυπεσιῇ
 καταφέρω ποδὸς ἀκμάν—
 σφαλερὰ καὶ τανυδρόμοις
 κῶλα—δύσφορον ἄταν.

Next, ἀμαυροῦσθαι is given by all mss at Aesch. *Pers.* 219. *Agam.* 287 may be properly written οὐδέπω ἄμαυρουμένη. Aesch. uses ἀμαυρὸς four times. ὕβριν ἀμαυροῖ occurs Solon. *Fr.* 15. ἀμαυρῶ is the regular form. I quote Plut. *An Seni*, 17, for the resemblance of the meaning: τὴν τοῦ σώματος ἐξημαυρωμένος δύναμιν. Hesychius has ἀμαυροῖ ἀναίρει, μαραίνει. ἀμαυροῦμεν suits the metre here, and μαυροῦμεν does not. I restore the former, and submit that there is no atom of truth in Blomfield's dictum.

Lastly, omitting ὑφ' or ἐφ', I read εἶνιν for νέου, and compare Hom. *Od.* 9. 523:

αἱ γὰρ δὴ ψυχῆς τε καὶ αἰῶνός σε δυναίμην
 εἶνιν ποιήσας πέμψαι δόμον Ἄϊδος εἴσω,

which is the original of our passage, and expresses what the Erinnyes are striving to do to Orestes. εἶνιν ἔθηκεν ὀφθαλμῶν is found Anth. *Pal.* 7. 372, Ovid's "luminis orbus" *Met.* 3. 518. Hesychius gives, εἶνιν ἔστερημένον.

343. σπευδόμενα δ' αἰδ'. σπευδομένα Drake, which gives a compact syntax. Herm. had edited σπευδομένα. Then τᾶσδε mss, which Weil truly declares to be right, and not τὰσδε (Herm. etc.), which would imply violence in ἀφελεῖν.

344. θεῶνδ' ἀτέλει αν ἑμαῖσι λιταῖσ. So the copies, with trifling variations. I concur with Weil in his analysis and results. θεῶν is a gloss on τινα v. 343. δατελειαν represents δεῖ τελέαν (ψῆφον) ἐπ'. Prien had restored δίκαις for λιταῖς.



Since I am busy in ridding all else of this duty,
 they should award a full vote in accord with my verdicts,
 and not call them in question ;

for that race,
 spillers of blood and detestable men, from his converse
 Zeus did excommunicate :
 and from on high fiercely do I
 taking my spring down on them bring
 with heavy fall (and their limbs all
 founder at last though they run fast)
 heels of awful perdition.

Weil quotes Aesch. *Suppl.* 91, *κρανθῆ πρᾶγμα τέλειον*, and *ibid.* 942, *μία ψῆφος κέκρανται*.

345. *έσ.* *είς* Pauw.

346. *αίματοσταγές* mss. *αίμοσταγές* Müller. At *ἔθνος* the Scholium rightly says, *τὸ τῶν φονέων*.

347. I have marked a rather mysterious comment of Hesychius: *ἀπαξιοῦ τελευτᾷ εἰς τὸ διχοστατεῖ*, see below, v. 360. It looks like an allusion to this passage; but may mean only 'disdain ends in rupture', the "oderant ut fastiditi" of Tacitus.

348-351. These four verses are written after vv. 352-354 in the mss, *οὐκ ὀρθά*, in the margin of F, calling attention to the scribe's error; which was first corrected by Heath.

348. *ἀλλομένα*. *ἀλομένα* Ven. Fl., which Herm. had given from conjecture. It is also a conjecture in Ven. Fl., and made to suit the metre.

349. *ἄγκαθεν* mss. *ἀνέκαθεν*, Pearson and Herm.

350. *ποδῶσ'* . . . *ν*. Then *ἀκμάν* must be a conjecture found in copies of M, since those who have given the most exact history of the text, viz. Hermann, Linwood, and Weil, say nothing about its absence from M.

351. Schoemann restored the *καί*, from the Scholium.

(στρ. γ')

δόξαι τ' ἀνδρῶν καὶ μάλ' ὑπ' αἰθέρι σεμναὶ
τακόμεναι κατὰ γᾶν μινύθουσιν ἄτιμοι
ἀμετέροις ἐφόδοις μελανείμοσιν ὀρχησμο-
οῖς τ' ἐπιφθόνοις ποδός.

(ἀντ. γ')

πίπτων δ' οὐκ οἶδεν τόδ' ὑπ' ἄφροσι λύμα,
τοῖον ἐπὶ κνέφας ἀνδρὶ μύσος πεπόταται
καὶ δνοφεράν τιν' ἀχλὺν κατὰ δώματος ἀδᾶτ-
αι πολύστονος φάτις.

(στρ. δ')

μένει γὰρ εὐμηχάνῳ τε καὶ τελείῳ, κακῶν
τε μνήμονες σεμναὶ
καὶ δυσπαρήγοροι βροτοῖς,
ἄτιμ' ἀτίετὰ τ' ἐλάχομεν λέχ-
η θεῶν διχοστατοῦντ'
ἀναλίῳ λάμπα

355

360

353. So mss. Herm. κατὰ γᾶς. But the correlative of 'rising high in the air' is 'falling down *on* the ground', not *under* it. σεμνός is said to be a word of bad signification, Isocr. *Demon.* 30: γίγνου πρὸς τοὺς πλησιάζοντας ὀμιλητικός, ἀλλὰ μὴ σεμνός, where Lat. Trans. "comis, non superbus". Shakspeare, adopting in paraphrase a good deal of this homily of Isocrates, makes Polonius say to Laertes: "Be thou familiar but by no means vulgar."

354. ἡμετέροις mss. Then, ἐπιφθόνοις mss. ἐπιφθόνοις Heath.

355. λύμα. λύμα Victoriuss.

356. τοῖον γὰρ ἐπὶ mss. Heath first removed the γὰρ. Then, μύσος mss. μύσος Victoriuss.

357. The imagery is taken from Hom. *Od.* 20. 357: κακῇ δ' ἐπιδέδρομεν ἀχλὺς, which is said, ἀδᾶται, by Theoclymenus of the suitors. There is also Archil. *Fr.* 103. πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν.

358. μένει γὰρ εὐμηχάνοι δὲ καὶ τέλει οἱ κακῶ ν. Müller removed the point

And men's proud thoughts, high though they soar in the aether,
 down to the dust they are melted and dwindle dishonoured,
 through the weird might of our sable-apparelled assaults, and
 spiteful dancings of our foot.

55 He falls ; but naught wots of his fall in his foolish
 wilfulness : such is the glamour with which his transgression
 flitteth about him ; but dolorous rumour reports that
 murky gloom broods o'er the house.

For we with force deftly-plotting, well matured, and as dread
 invoice-rememberers
 of crimes, not soon appeased by men,
 60 did get by lot our beds unprized, un-
 shared, apart from other gods,
 in sunless mouldy waste,

after γὰρ, and saw that μένει is a noun : the verb yields only a fatuous meaning. Then, τε καὶ Wakefield "recte et necessario", as Herm. says, and remarks the coincidence of τε καὶ occurring in exactly the same place in the antistrophic line. Weil completes the line's restoration by reading εὐμηχάνῳ and τελείῳ.

360. ἀτιμ' ἀτί εται διομε—ναὶ λ' ἀχη. So G. Par. ἀτίετον V. Fl. F. ἀτίετα Canter. Weil thinks that ἄτιμα and ἀτίετα mean the same. But ἄτιμα is 'not held in honour' as Apollo e. gr. was, who has a seat "near the throne of Zeus" v. 225, and who treats the Furies with contumely in that scene. ἀτίετα, on the other hand, means 'unvisited, unfrequented, unshared'. τίειν μέλος is 'to evince interest and sympathy in a song by attending and taking part in it', *Agam.* 705. The Furies' beds are said to be unshared, *supra* 69, 71.

Only the home and lair of the Furies are under ground : their official labours are carried on above, whence they hunt the guilty into the clutches of the Grand Inquisitor, Μέγας Εὔθυνος, v. 268, and leave them there. When there is no par-

δυσβατοπαίπαλα δερκομένοισι
καὶ δυσομμάτοις ὄμως.

(ἀντ. δ')

τίς οὖν τάδ' οὐχ ἄζεται τε καὶ δέδοικεν βροτῶν
ἀμὸν κλύων θεσμὸν
τὸν Μοιρόκραντον, ἐκ θεῶν
δοθέντα τέλεον; ἔπι δέ μοι γέρ-
ας πάλαι παλαιόν, οὐδ'
ἀτιμίας κύρω,
καίπερ ὑπὸ χθόνα τάξιω ἔχουσα
καὶ δυσάλιον κνέφας.

Ἄθάνα

πρόσωθεν ἐξήκουσα κληδόνος βοήν,
ἀπὸ Σκαμάνδρου, γῆν καταφθατουμένην
ἦν δῆτ' Ἀχαιῶν ἄκτορες τε καὶ πρόμοι,
τῶν αἰχμαλώτων χρημάτων λάχος μέγα,

ricide afoot on earth "the Furies rest upon their iron beds", the "ferrei Eumenidum thalami" of Virg. *Aen.* 6. 280. It is to *θαλάμους ὑπὸ γῆς* that they go to sleep at the end of this drama.

Therefore *λάχη* in this line cannot be right. It should be *λέχη*. The letters *ομεν* appear to be sound, and to represent *ἐλάχομεν*. I suppose that *διττοφανὲς* led to the loss or perversion of *τ' ἐλάχ*.

Then, *αν ηλίω λαμπαί*. *λαμπαί* V. Fl. It is agreed that the account of *λάμπη* given in Hesych. applies to this place. It is the scum and mother which accumulate on liquid left to stand long, and the thick layer of grey dust and mould which is found in a long-neglected room. Virgil's "loca senta situ", *Aen.* 6. 462, 'through spots grown hoar and grey with neglect', and Homer's *εὐρώεντα κέλευθα*, *Od.* 24. 10, are very fitly quoted here.

361. *δυσ ο δ ο πάι παλα*. *δυσόδοπαίπαλα* G. *δυσοπαίπαλα* V. Fl. F. The Schol. says *δυσπαράβατα*. Hesychius, *δυσπαίπαλον*· *δύσβατον*, *δυσανάβατον*. I have

rugged and rude to the foot for the eyelid,
and for eyeless beings too.

What mortal then pays no homage, feels no fears, as he hears
our solemn ordinance

by Moera sanctioned, from the gods

365 conferred in full? from long ago a

long-lived meed devolves on me,

and I meet no contempt,

though it is under the earth that I hold my
post, and in a sunless gloom.

ATHANA

From far I heard the cry of an appeal,

from Xanthus, as I took that land for mine

370 which the Greek chiefs and foremost champions gave

(a goodly share of spear-won wealth) to me,

written *δυσβατοπαίπαλα* to restore the metre. The notion of *λέχη*, *cubicula*, is generalised into that of Virgil's "loca".

363. *ὁ υχάζεταί. οὐχ ἄζεται* Turnebus. *δέδοικε. δέδοικεν* Herm. Then, *ἐμοῦ κλύων* mss. I restore *ἀμὸν* because *τε* in the antistrophic verse becomes long before *μνήμονες*. See my *Agam.* v. 990.

364. *μοιρόκρανον'*.

365. Wieseler inserted *πάλαι* (lost by *διττοφανές*), referring to Eur. *Or.* 811, *πάλαι παλαιῖς ἀπὸ συμφορᾶς δόμων*. Then, *κυρῶ* mss. *κύρω* Herm. for the metre. Schütz well remarks that the Furies here speak of themselves with respect to mortal men. Apollo and the Olympian gods may condemn them, but no mortal dares.

367. *δυσήλιον*.

369. *τὴν καταφθατουμένην* mss; the text was restored by Stanley and Bentley. Hesych. also gives the nominative, and explains by *κατακτωμένη, ἰ. ε.* 'securing the acquisition by entering upon occupation'.

ἔνειμαν αὐτόπρεμνον ἐς τὸ πᾶν ἐμοί.
 ἐξαίρετον δώρημα Θησεώς τόκοις.
 ἔνθεν διώκουσ' ἦλθον ἄτρυτον πόδα,
 πτερῶν ἄτερ ῥοιβδοῦσα κόλπον αἰγίδος, 375
 πώλοισ ἀκμαίοις τόνδ' ἐπιζεύξασ' ὄχον.
 καινὴν δ' ὀρώσα τήνδ' ὀμιλίαν χθονὸς
 ταρβῶ μὲν οὐδέν, θαῦμα δ' ὄμμασιν πάρα
 τίνες ποτ' ἐστέ. πᾶσι δ' ἐς κοινὸν λέγω,
 βρέτας τε τοῦμὸν τῶδ' ἐφημένῳ ξένῳ 380
 ὑμᾶς θ' ὀμοίαις οὐδενὶ σπαρτῶν γένει·
 οὔτ' ἐν θεαῖσι πρὸς θεῶν ὀρωμένας,
 οὔτ' οὖν βροτείοις ἐμφερεῖς μορφώμασιν·
 λέγειν δ' ἄμορφον ὄντα τὸν πέλας κακῶς—
 πρόσω δικαίων ἦδ' ἀποστατεῖ θέμις. 385

372. The metaphor in *αὐτόπρεμνος* appears to be 'not only the fruit and produce but the tree itself', the full proprietorship with no reservation. The *αὐτόρριζος* of Hesych. would suggest also 'royalties, minerals', etc. Ἰλιεία· ἑορτὴ ἐν Ἀθήναις. ἐν Ἰλίῳ, Ἀθηνᾶς Ἰλιάδος καὶ πομπὴ καὶ ἀγών, Hesych.

374. Athana is made to describe her passage across the Aegean as performed by means neither of a material chariot, nor of wings, nor of her aegis held out as a sail, but by her *γνώμη*, an effort of the will. The Oceanides have wings, and Oceanus a hippocamp 'steered by his will, without a bit', in *Prom. V.*, for the sake of stage-effect. Athana uses the metaphor both of a chariot and a ship. Her will acts *like* a team of horses or the sails of a ship. She really moves like Puck and Ariel, and the galleys of Alcinous. The Schol. ὡς ἀρτέμφω χρωμένη τῇ αἰγίδι ought to be ὡς ἀρτέμονι, etc., 'a top-sail, *artemon*, *surranum*', as I have before corrected it. Then, ἦλθ . . ν (a dot over η and a circumflex between λ and θ).

377. καὶ νῦν mss. καινὴν Canter.

378, 9. πάρα α· and ἐστέ· Edd. πάρα and ἐστέ; Weil πάρα, and ἐστέ.

381. ὑμᾶς is accusative after the notion of *ἐρωτῶ* taken out of *λέγω*, v. 379. The rule may be thus formulated: when a verb which governs a certain case approximates in meaning to a verb governing another case, it is sometimes found not only with its own case but with the case of the verb to which it approximates in meaning.

the chattels and the soil, for evermore,
 a special gift to honour Theseus' sons.
 Thence came I wingless, driver of feet untired,
 375 fluttering the full breast of my aegis-sail,
 and yoked this car to vigorous viewless steeds.
 Now seeing these my land's strange visitors
 I fear not, no ; but wonder 's in my eyes
 at who ye be. To all alike I speak,
 380 both to this stranger crouching by my image,
 and you, unlike each race of things begotten :
 not seen by gods among the goddesses,
 nor yet resembling mortal lineaments ;
 but from upbraiding an ill-favoured neighbour
 385 our rule of equity stands far aloof.

382. ὄρωμέναις MSS. ὄρωμένας Stanley.

384. ἄμορφον ὄντατός. ἄμορφον Rob., which Herm. and others adopt, conceiving the meaning to be 'he who has nothing to complain of is not at liberty to find fault with others'. Weil renders it after Welcker, 'for one who is beautiful without blemish, as I am, to abuse his uncomely neighbours, is not fair'. Drake's way is: 'for his neighbours to abuse an ugly person'. Heath is right, with Mayor, in reading τὸν πέλας and translating as in my text. Elmsley notes the remarkable fact that the word ἄμορφος occurs only in the *Eumenides*, and twice (vv. 457, 630), without counting his abortive support of its conjectural introduction here.

385. ἦδ'. ἦδ' V. F. The construction is ἦδε θέμις δικαίων ἀποστατεῖ πρόσω. We had ἀποστατῶν πρόσω above, v. 65; ἐκάς ἀποστατεῖ *Agam.* 1104. The omission of τοῦ with λέγειν and of ἦ with θέμις accords with the rule frankly stated by Donaldson, that unless the presence of the article is quite necessary in Greek Tragic Iambics, it may be omitted. Compare for λέγειν . . . κακῶς, after which I put a dash to signify a break in the syntax, *Sept.* 681 :

ἀνδρῶν δ' ὁμαίμειν θάνατος ᾧδ' αὐτοκτόνος—
 οὐκ ἔστι γῆρας τοῦδε τοῦ μιάσματος.

Χορός

πέυσει τὰ πάντα συντόμως, Διὸς κόρη·
ἡμεῖς γάρ ἐσμεν Νυκτὸς αἰανῆς τέκνα·
Ἄραϊ δ' ἐν οἴκοις γῆς ὑπαὶ κεκλήμεθα.

Ἄθάνα

γένος μὲν οἶδα κληδόνας τ' ἐπωνύμους.

Χορός

τιμάς γε μὲν δὴ τὰς ἐμὰς πέυσει τάχα.

Ἄθάνα

μάθοιμ' ἂν εἰ λέγοι τις ἐμφανῆ λόγον.

Χορός

αὐτοκτονοῦντας ἐκ δόμων ἐλαύνομεν.

386. πέυση. The copies, πεύση. At v. 390, πέυση.

387. αἰ-ανῆ. The Scholiast also read αἰανῆ, with interpretation σκοτεινὰ ἢ θρηνητικά. αἰανῆς V. Fl. Herm. aptly quotes Tzetzes on Lycophron, 406, κατὰ δὲ Αἰσχύλον Ἐρινύες “Νυκτὸς αἰανῆς τέκνα”, and Soph. *Aj.* 672, νυκτὸς αἰανῆς κύκλος. Aeschylus seems to connect αἰανὸς with αἰεὶ and αἰών, as do the latest philologists, in the sense of ‘long-enduring, tedious, dismal’, and Plautus probably was translating this word when he wrote “noctem perpetem”. The three words quoted above from Soph. *Aj.* mean ‘the chariot-wheel of dreary Night’. By ‘tedious, dreary, dismal Night’, Aeschylus means that darkness of the intellect in early ages which created such divine beings as the Moerae, and their demon-sisters, the Erinnyes.

388. ἄρ ἄδ'. Corrected in V. Fl. It seems that the Ἄραϊ are not only identical with the Ἐρινύες in Homer (as *Il.* 21. 412, *Od.* 11. 280), which is also adopted by Aesch. *Sept.* 70, Ἄρά τ' Ἐρινὺς πατρὸς, but their names may be identical, Ἄρὰ being the shortened Greek form of the Sanskrit *Saranyā*, and Ἐρινύς the full Greek form. So the Furies say, we have two names, being called the one by mortal men, and the other by the spirits below. They give their name and address as Ἐρινύες, Νυκτὸς θυγατέρες, ὑπὸ γῆς οἰκοῦσαι, ὕπου καὶ Ἄραϊ κικλησκόμεθα. Then, ὑπαί.

CHORUS

Thou shalt hear all concisely, maid of Zeus :
we are the brood of dismal Night, and named
'Avengers' in our homes beneath the earth.

ATHANA

I have your race and title of address.

CHORUS

And our prerogatives thou soon shalt know.

ATHANA

I should, if some one gave a plain account.

CHORUS

We chase from home the slayers of their kin.

Out of eleven editions which I have open, Stanley, Hermann, Dindorf, Ahrens, and Weil write *ἕπαλ*; the rest, *ἕπαι*.

389. That is: "I now know from your statement".

392. **βρ στο κτο νὼ υντας.** The copies, and all Edd., *βροτοκτονούντας*. It is impossible that the latter can be right, but rather *αὐτοκτονούντας*, which I read, and regard the other as a correction made from *ἀπειροκαλία*. See Soph. *Ant.* 56 for *αὐτοκτονεῖν*, said not of killing oneself but some other 'self', a near relative: also the note on v. 339 *supra*, and Aesch. *Sept.* 681, 733, 805. The *βροτοκτ.* of M is *ἄπαξ λ.*, and would apply to a man who slew another in battle, against whom, Eur. *Ion* 384, *οὐδεὶς ἐμποδῶν κείται νόμος*. Virg. *Aen.* 10. 901, "nullum in caede nefas".

Homicida and *pāricida* are to one another as *βροτοκτόνος* and *αὐτεκτόνος*. It would be impossible to discuss the word *paricida* here. I can only say that the derivation from *pater* is inadmissible; that that from *pārem caedo* does not commend itself on more than one account; and that *parentem caedo*, so that the *ā* arises from syncope, will suit all the passages if you allow—what I think could be well proved—that *parens* meant, quite early, 'any near relation'. Numa, the king, regarded fellow-citizens as brothers, and it was parricide for one to kill another.

Ἀθάνα

καὶ τῷ κτανόντι ποῦ τὸ τέρμα τῆς φυγῆς :

Χορός

ὅπου τὸ χαίρειν μηδαμοῦ νομίζεται.

Ἀθάνα.

ἦ καὶ τοιαύτας τῷδ' ἐπιρροιζεῖς φυγὰς ;

395

Χορός

φονεὺς γὰρ εἶναι μητρὸς ἠξιώσατο.

Ἀθάνα

ἄλλης ἀνάγκης οὔτινος τρέων κότον ;

Χορός

ποῦ γὰρ τοσοῦτο κέντρον ὡς μητροκτονεῖν ;

Ἀθάνα

δοῦν παρόντων ἥμισυς λόγου πάρα.

Χορός

ἀλλ' ὄρκον οὐ δέξαιτ' ἄν, οὐ δοῦναι θέλοι.

400

In Plautus, *Epid.* 3. 2. 13 'parenticida' seems to be regarded as the old-fashioned and vulgar (*vetus et volgatum*) way of pronouncing *paricida*; with pun on *pericida*.

Livy, 3. 50, calls Virginius a *paricida* for killing his daughter; so may we Agamemnon. Cain was a *parrieide*; and Medea.

393. τῷ υτοτέρ ματῆσ σφαγῆς. ποῦ τὸ τέρμα Arnaldus. τῆς φυγῆς Scaliger.

394. Join τὸ χαίρειν μηδαμοῦ. 'Fin d'aise' was the name of the condemned cell in the *Donjon du Châtelet*.

ATHANA

And where 's the end of flight for him who slew ?

CHORUS

There where the law of life is ' nowhere joy '.

ATHANA

395

Is this the sort of flight ye hound on him ?

CHORUS

He chose to be his mother's murderer.

ATHANA

Was there no other force whose wrath he feared ?

CHORUS

Where is the spur would force to matricide ?

ATHANA

Two being here we now have half the story.

CHORUS

400

But he'd accept no oath, nor proffer one.

395. ἐπιρροίξει . . φυγᾶσ; ἐπιρροίξεις Stanley.

397. There was a Pythian oracle ἅπαντα τὰναγκαῖα συγχωρεῖ θεός, Plut. *de Pyth. Or.* 21. Then there is the Fr.13 of Simonides: ἀνάγκη δ' οὐδὲ θεοὶ μάχονται.

399. ὁδ ἰν. λό γου. λόγος Ven. Fl. The articles ὁ and τοῦ being lawfully omitted, the reading of M remains. Weil agrees.

400. θέλει MSS. θέλοι Schütz. The force of the ἂν is carried on, as usual, to the coordinate verb. The meaning is: 'he would neither swear "I did not kill my mother" if I proposed the oath to him, nor would offer to take the oath him-

Ἄθῆνα

κλύειν δικάίως μᾶλλον ἢ πρᾶξαι θέλεις ;

Χορός

πῶς δῆ ; δίδαξον τῶν σοφῶν γὰρ οὐ πένει.

Ἄθῆνα

ὄρκους τὰ μὴ δίκαια μὴ νικᾶν λέγω.

Χορός

ἀλλ' ἐξέλεγχε, κρῖνε δ' εὐθείαν δίκην.

Ἄθῆνα

ἦ κάπ' ἐμοὶ τρέποιτ' ἂν αἰτίας τέλος ;

405

Χορός

πῶς δ' οὐ ; σέβουσαί γ' ἀξίαν κάπ' ἀξίων.

Ἄθῆνα

τί πρὸς τὰδ' εἰπεῖν, ὦ ξέν', ἐν μέρει θέλεις ;

λέξας δὲ χώραν καὶ γένος καὶ ξυμφορὰς

self'. Stanley quotes Lysias, *Theomn.* 1. 11, ὁ μὲν γὰρ διώκων ὡς ἔκτεινε διόμνυται, ὁ δὲ φεύγων ὡς οὐκ ἔκτεινε.

401. δικάι . . . σ. Herm. states the reading of M to be δικάιους, with ω written over ου. The choice is not easy between δίκαιος and δικάίως. δίκαιος is used only of the masculine gender in Aeschylus and Sophocles : it is rarely feminine in Euripides. Athana could not say δίκαιος from regard to the ἡγεμῶν χοροῦ. Ven. and Fl. give δικάίως, which must be accepted on the analogy of εὔ and κακῶς κλύειν.

This constitutes the πρόκλησις εἰς ὄρκον or challenge to the accused to invoke the divine curse upon himself and his family in case he falsely pleaded not guilty of the direct charge. Orestes does not accept the challenge, and so there is no

ATHANA

Would'st just be called rather than justly act ?

CHORUS

How so ? explain : thou dost not want for wit.

ATHANA

I say that pleas not just win not by oaths.

CHORUS

Then sift and judge the plaint in a full trial.

ATHANA

405 Will you entrust the arbitrament to me ?

CHORUS

Yes : honouring worthy parents' worthy child.

ATHANA

My friend, what would you say to this in turn ?

first tell us of your country, lineage,

ἀμφορκία. But Athana sees that the deed, which Orestes really did, may have been done not unjustly : so she invites the Furies to an *εὐθουδικία* or formal trial of the equity of the deed.

406. *ἀξίαν*—*ἐπαξίαν*. The Scholium is *ἀξίαν οὔσα γονέων*, whence Stanley conjectured *ἀξίαν ἀπ' ἀξίαν*. Paley is the first to write *κἀπ'*. *κἀξ* is the usual form : compare Soph. *El.* 589, *εὐσεβείς κἀξ εὐσεβῶν*, id. *Phil.* 874, *εὐγενῆς κἀξ εὐγενῶν*, ibid. 384, *κακίστου κἀκ κακοῦ*, Ar. *Eq.* 336, *πονηρὸς κἀκ πονηρῶν*. Dind.'s defence of *ἀξίαν ἐπαξίαν* "dignum dignae honorem reddentes", which might be supported by Plautus, *Poen.* 5. 4, "eveniunt digna dignis", makes the dignity of president in this trial tantamount to Athana's personal dignity.

τὰς σὰς, ἔπειτα τόνδ' ἀμυναθοῦ ψόγον·
 εἴπερ πεποιθὼς τῇ δίκῃ βρέτας τόδε
 ἦσαι φυλάσσων ἐστίας ἐμῆς πέλας,
 σεμνὸς προσίκτωρ ἐν τρόποις Ἰξίονος·
 τούτοις ἀμείβου πᾶσιν εὐμαθὲς τι μοι.

410

Ὀρέστης

ἄνασθ' Ἀθάνα, πρῶτον ἐκ τῶν ὑστάτων
 τῶν σῶν ἐπῶν μέλημ' ἀφαιρήσω μέγα.
 οὐκ εἰμὶ προστρόπαιος, οὐδ' ἔχων μῦσος
 πρὸς χειρὶ τῆμῃ τὸ σὸν ἐφεζόμεν βρέτας·
 τεκμήριον δὲ τῶνδέ σοι λέξω μέγα·
 ἄφθογγον εἶναι τὸν παλαμναῖον νόμος
 ἔστ' ἂν πρὸς ἀνδρὸς αἱμάτων καθαρσίου
 σφαγαὶ καθαιμάξωσι νεοθήλου βοτοῦ.
 πάλαι πρὸς ἄλλοις ταυτ' ἀφιερώμεθα
 οἴκοισι, καὶ βατοῖσι καὶ ῥυτοῖς πόροις,

415

420

409. ἀμυνάθου MSS. ἀμυναθοῦ Elmsley.

411. ἀμῆσ. ἀμῆς G. ἐμῆς Par. Ven. Flor.

414. Orestes objects to the comparison of his deed to the crime of Ixion—an act of righteous retribution forced on him by the gods—to the treacherous murder of a kinsman under no provocation. See Schol. Eur. *Phoen.* 1185; Apollod. 1. 8. 2.

416. ἔχει μῦσος MSS. ἔχων Wieseler.

417. ἐφεζομένη MSS. ἐφεζόμεν Wieseler.

420. αἱματος. That will mean only 'until by a man's cleansing blood'. Weil reads *προσαρδμοῖς*, but the word will not stand examination. The *παλαγμοῖς* which he quotes in Aesch. *Fr.* 197 would be better; and so the passage would be perfect in itself: but *πρὸς ἀνδρὸς καθαρσίου* must be what Aesch. gave in this plain account of the prescribed form of purification. Therefore the corruption is in *αἱματος*, which I suppose to have been changed (from my conjecture *αἱμάτων*) to make it go with *καθαρσίου*. It is clear that Orestes is only stating the usual form of purifica-

and your mishaps, and then repel this charge ;

410 if trusting in your right you sit and clasp
our image, near our hearth, a suppliant
claiming our reverence in Ixion's guise.
Give us to all of this a clear reply.

ORESTES

First, queen Athana, from thy latest words

415 I will remove a care of grave import.

No suppliant I ; and with no stain upon
my hand I by thine image seated me.

I'll furnish thee with a strong proof of this :

the law is that a murderer should be mute

420 till a young suckling's throat, cut by some man
who cleanses murder-stains, has sprinkled him.

Long have I thus been sanctified at homes
of other men, by trodden and liquid paths.

tion, for he was purified at first by Apollo himself, v. 528,

φόνου δὲ τοῦδ' ἐγὼ καθάρσιος,

so that Orestes is understating his case ; he had stated it fully at v. 276 :

*μίασμα δ' ἔκπλυτον πέλει'
ποταίνιον γὰρ ὄν πρὸς ἑστία θεοῦ
Φύιβου καθαρμοῖς ἠλάθη χοιροκτόνοις.*

421. *καθαί μᾶξ ο υσιν ο θηλ' ο υβοτό υ.* Turnebus first deciphered the verse.

423. *καί βοτοῖσι* mss. *βοροῖσι* Ven. If you keep *βοτοῖσι*, with all Editors except Weil, then you translate 'I have been sanctified in other homes, and among grazing animals', etc. Weil edits his conjecture *βατοῖσι*, making Orestes say that in his travels over *καί περὶ καὶ ὑγρά κέλευθα*, whenever he met with some *καθάρσιος ἀνὴρ* of high repute, he had the rite of purification renewed. Compare

ὅμοια χέρσον καὶ θάλασσαν ἐκπερῶν. 236
 ταύτην μὲν οὕτω φροντίδ' ἐκποδῶν λέγω· 425
 γένος δὲ τοῦμὸν ὡς ἔχει πεύσει τάχα·
 Ἄργεῖός εἰμι, πατέρα δ' ἱστορεῖς καλῶς,
 Ἄγαμέμνον', ἀνδρῶν ναυβατῶν ἀρμόστορα,
 σὺν ᾧ σὺ πρώην ἄπολιν Ἰλίου πόλιν
 ἔθηκας. ἔφθιθ' οὗτος οὐ καλῶς, μολῶν 430
 ἐς οἶκον· ἀλλὰ νιν κελαινόφρων ἐμῇ
 μήτηρ κατέκτα, ποικίλοις ἀγρεύμασι
 κρύψασ', ἃ λουτρῶν ἐξεμαρτύρει φόνον.
 καὶ γὰρ κατελθών, τὸν πρὸ τοῦ φεύγων χρόνον,
 ἔκτεινα τὴν τεκοῦσαν, οὐκ ἀρνήσομαι, 435
 ἀντικτόνοις ποιναῖσι φιλτάτου πατρός.
 καὶ τῶνδε κοινῇ Λοξίας ἐπαίτιος
 ἄλλη προφωνῶν ἀντίκεντρα καρδία,
 εἰ μὴ τι τῶνδ' ἔρξαιμι τοὺς ἐπαιτίους.

Menand. *Fab. Inc.* 39, *κἂν διελθεῖν δηλαδὴ διὰ θαλάσσης δέη τόπον τιν' οὗτος ἔσται μοι βατός*. *βατὴ πορεία* occurs Anth. Pal. 4. 3.

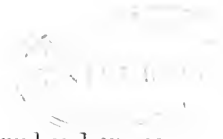
After this verse I insert that which has hitherto been read as v. 236. The change of number from *ἀφιερῶμεθα* to *ἐκπερῶν* is no difficulty to anyone who remembers Eur. *Ion* 391, *καλυόμεσθα μὴ μαθεῖν ἃ βούλομαι* and the like. Martial 14. 205 speaks of himself as "nobis" and "mihi" in one distich. *Nobis praesente*, etc., appears to be the regular form in early Latin. *Praesens* from *praes* 'near' does not come from *praesum* compounded with *prae* 'before'.

429. *ξὺν ᾧ σὺ τρῶ ι αν*. *πρώην* is adopted by me from Meineke's beautiful conjecture *πρώαν*. It is more likely that Aesch. wrote the Homeric form, and was thinking of *τὸν σὺ πρώην κτείνας*, *Il.* 24. 500.

430. *οὕτω σ*.

433. *κρύψασαλουτρῶν*. The copies, *κρύψασα λουτρῶν*. Musgrave *κρύψασ', ἃ λουτρῶν*. Hermann rightly regards the tense *ἐξεμαρτύρει* as referring to the time immediately succeeding the murder, and quotes *Choëph.* 1005. See Appendix.

434. *πρ ὃ, τῶν*. *προτοῦ* Farn.



236 wandering alike on dry ground and on sea.
 425 Thus do I speak away that care. Thou soon
 shalt know how stands my lineage. I am
 an Argive, and thou knowest well my sire,
 the lord of ship-borne warriors, Agamemnon ;
 with whom erewhile thou madest Iliou's town
 430 a town no more. When he was home returned,
 he died not nobly : my black-hearted mother,
 she slew him, muffling him in pictured toils
 which brought clear evidence of the bath's red deed.
 And I, before an exile, did return,
 435 and slew my mother, I will not deny it,
 with death avenging my dear father's death.
 And Loxias is joint agent in the deed,
 foretelling pains that pricked my heart like goads
 if I did naught to them who caused these woes.

437. Weil objects to the repeated use of *ἐπαίτιος*, here and in v. 439. But even a poet must use legal precision when speaking of law, and it was necessary to say 'mutually chargeable' in both places. Euripides might have preferred *μεταίτιος*.

439. Herm. proposed *εἰ μὴ ἀντιδρῶν*. But *ἔρξαι τι τινὰ* is euphemistic for 'to do some harm to some one'. I would correct Soph. *Phil.* 684, and corresponding line 699, as follows :

*ὅς οὐκ ἔρξας τι τίν', οὐ τι νοσφίσας and
 κατευνάσειεν ἄν, εἴ τι γ' ἐμπέσοι.*

The clause with *ἄν* is consequent on *εἰ ἐμπέσοι*. There was *διπτοφανές* in both verses. Secondly, *τῶνδ'* does not go with *τι* but with *ἐπαιτίων*. This is the third instance we have had of the tendency of words in an Aeschylean senarius to anticipate their true construction. In v. 237, *δῶμα* anticipates *τὸ σόν*. In v. 401, the word *δικαίως* through looking forward to *πρᾶξαι* is rather regardless of *κλύειν*.

σὺ δ', εἰ δικαίως εἶτε μῆ, κρῖνον δίκην,
πράξας γὰρ ἐν σοὶ πανταχῆ τάδ' αἰνέσω.

440

Ἀθήνα

τὸ πρᾶγμα μείζον ἢ τις οἶεται τόδε
βροτὸς δικάζειν· οὐδὲ μὴν ἐμοὶ θέμις
φόνου διαιρεῖν ὄξυμηνίτους δίκας·
ἄλλως τε καὶ σὺ μὲν κατηρτύκως νόμῳ
ἰκέτης προσῆλθες καθαρὸς ἀβλαβῆς δόμοις,
νόμῳ δ' ἄμομφον ὄντα σ' αἰροῦμαι πόλει.
αὐταὶ δ' ἔχουσι μοῖραν οὐκ εὐπέμπελον·
κὰν μὴ τύχῳσι πράγματος νικηφόρου
χώρα μεταῦθις ἰός, ἐκ φρονημάτων
πέδοι πεσών, ἄφερτος αἰανὴ νόσος.

445

450

440. **σύτ'**. The rest, **σύτ'**. **σὺ δ'** Pearson. The **δικαίως** here is the critical word, *decretorium*. Apollo pronounces it for Orestes emphatically, v. 565.

It should be carefully observed that in **σὺ δὲ κρῖνον δίκην** Orestes begs Athana to decide the issue summarily. Her reply is: 'the case is very serious: it will create a precedent for all future time: there must be a properly constituted court of upright jurymen: I cannot be deemed impartial, having accepted you as an unblemished citizen of Athens. The thing must be done in some unexceptionable way, which I will endeavour to devise'.

442. **μείζον·ν. ἔπις. ἢ τις** Pearson.

443. **βρ ο τὸ . . σδι κάξ ει ν.** Dübner's recension gives '**βροτοῖς a pr. m. M.**' **βροτοῖς** would be wrong in any case, for Athana means 'than you, Orestes, or any man, can well imagine'.

444. **φόνουσ** and **ὄξυμηνίτου** MSS. **φόνου** Robortello. **ὄξυμηνίτους** Stanley; Abresch confirming the correction by the Scholium, **φόνουσ ἐφ' οἷς ταχέως μηνίουσιν αἱ Ἐρινύες**.

445. **κατηρτυκῶς ὄμωσ** MSS. **νόμῳ** Weil. The scribe wrote **νόμωσ**, which was corrected to **ὄμωσ**. **κατηρτυκῶς** is intransitive when used thus metaphorically, being said properly of animals which have cast their milk-teeth: so Sch. **τέλειος τὴν ἡλικίαν· τοῦτο δὲ ἀπὸ τῶν ζώων**, and Hesychius, ed. Hagenau, 1521, where

440 Pronounce thou 'justly done' or 'not': by thine
award I'll stand, and every way concur.

ATHANA

Greater the task than any mortal thinks,
to judge this suit; nor have I right to settle
murder's fierce-raging claims: the more since thou
445 hast passed the legal age of guilt, and comest
a cleansed unharmful suppliant to my home;
and I by law receive thee in my state
as guiltless. These, again, have rights untoward,
and should they miss the victor's meed, the venom
450 falling anon to earth from their proud wills
works for this land a fatal, endless plague.

Weil and Paley only copy the incorrect form in Hermann: *κατηρτυκώς τελειώσας*. *κυρίως δὲ περὶ τῶν ἀλόγων ζώων, ὅταν ἐκβάλλῃ πάντας τοὺς ὀδόντας*. Thence it was applied to the finishing of the period, prescribed by law, of unfitness for exercising the rights of a citizen.

447. *ὄμως δ' ἄμομφον* mss and Edd. *ὄμως* is the exactly wrong word, and Weil's *ὄμως* is no better. Athana, stating a point of law, uses the same word as in v. 445, so I have replaced *νόμφ*. This appropriate legal tautology was apparent above, vv. 437, 439. Then, *αἰδοῦμαι* Herm., for *αἰροῦμαι* mss. That would mean 'receive with grace and reverence', and is properly said of a regenerate outlaw: Hesychius, *αἰδέσασθαι τὸν ἐνοχον ὄντα φόνῳ ἀκουσίῳ καὶ πεφυγαδευμένον ἐφ' ὠρισμένῳ χρόνῳ, τούτου τελευτηκότος, ἐξιλασθαι, ὡς εἰληφότα ἤδη τιμωρίαν*. Herm. does not cite this, which I regret, because then his *αἰδοῦμαι* would by this time have been adequately considered. I am probably wrong in not adopting it.

449. *καὶ μὴ τυχῶ υσαι* mss, Schol., Edd. The passage, however, is not such as to admit of a suspended construction, as at v. 391. There is no room here for the form of speech fit to express revulsion. The sentence does not by its length condone gross slovenliness. I find it quite necessary to write *κἂν μὴ τύχωσι*.

450. *χωῶραι μετ' ἀῦθισ*. Wellauer first wrote it correctly.

451. *αἰανῆς* mss. Rather *αἰανῆ*, because of v. 387. See v. 522.

τοιαῦτα μὲν τάδ' ἔστιν' ἀμφότερα, μένειν
πέμπειν τε, δυσποίμαντ' ἀμηνίτως ἐμοί.
ἐπεὶ δὲ πρᾶγμα δεῦρ' ἐπέσκηψεν τόδε

- (5.) κρίνασ' ἀπ' ἀστῶν τῶν ἐμῶν τὰ βέλτατα, 155
(1.) φόνων δικαστάς, ὀρκίων αἰδουμένους
(2.) θεσμόν, τὸν εἰς ἅπαντ' ἐγὼ θήσω χρόνον.
(3.) ὑμεῖς δὲ μαρτύριά τε καὶ τεκμήρια
(4.) καλεῖσθ' ἀρωγά, τῆς δίκης θ' ὀρκώματα.
[ἤξω, διαιρεῖν τοῦτο πρᾶγμ' ἐτητύμως. 460
ὄρκον περῶντας μηδὲν ἔκδικον φρεσίν.]

Χορός

(στρ. α')

νῦν καταστροφαὶ νόμων
θεσμίων,

Athana goes down to the city to select twelve of the best men as judges. Orestes keeps sanctuary. The Furies chant their Second Hymn.

453. πέμπειν δὲ δ—*υσπήματ', ἀμηνίαν* ὡς ἐμὸ *υ*. πέμπειν τε Scaliger. *δυσποίμαντ'* Casaubon. Then Tyrwhitt extricated *ἀμηνίτως* from the Scholium, πέμπειν αὐτὰς ἀμηνίτως *δυσχερές* ἔστιν ἐμοί.

455 foll. κρίνασα δ' mss. No Editor has been able to see his way here. I have indicated the ms order of the lines in the left hand margin. It does not seem that there remain the elements of a true restoration, as elsewhere. The words inside square brackets are Aeschylean in the main, but marred by histrionic perversions. One might suppose a line such as :

ξυλλαμβάνουσα τῇ δίκη, παρέξομαι

to fill a lacuna after v. 454, but no good progress is made, the rest being intractable.

It will be observed that Athana does not select her twelve judges because of any property qualification; nor out of regard to a majority of any sort of voters; nor by ballot.

456. αἰρουμένους mss. αἰδουμένους Weil.

459. θ' before ὀρκώματα was added by Wellauer. The ὀρκώματα will be the oath administered (1) to the twelve judges, that they will truly vote according to the evidence; (2) to the deponents, that they will testify only that which is a true and faithful account of the affair.

460. This ἤξω offends those who suppose the ensuing trial to be held on the Areopagus. But Orestes cannot quit sanctuary in the temple of Athana Polias on the Acropolis. The Furies do not let him out of their sight. He has again to

Such is this case—to expel, to let ye stay
and earn no wrath, each mates my shepherding.

But since the snit has sped its footing hither,

455 choosing the worthiest of my people, I
will found a court for homicides, to keep
holy the law of oaths and last all time.

Summon your evidence, and supporting proofs,
and pleas on oath pertaining to the trial.

460
.

CHORUS

Now my statutes' overthrow
cometh near,

hear a chant of theirs, so solemn and impressive. It is asserted by tradition that this first trial before the court, which was to be that of the Areopagus, took place on the Acropolis. The Hill of Ares was not a part of the city of Athens at this early time. Athana points to it (either actually or to its representation in a scene-painting) at v. 637.

461. Herm. proposed *πορόντας* for *περώντας* and, after Markland, *φράσειν*. Neither has the Aeschylean stamp. Weil reads *ἐκδικίους* and *ἕρκων*. The word of opposite meaning, *ἐνδίκους*, yields an equally good sense, so hopeless is the passage.

462. I find, with H. L. Ahrens, that *νέων* (*νεών*) is a corruption of *νόμων*. (*νέων* etc. plainly means 'there will be the overthrow of new statutes'). Now,

*νῦν καταστροφῆι νόμων
θεσμίων*

may be compared with *Agam.* 1008 :

*καὶ τὸ μὲν πρὸ χρημάτων
κτησίων.*

Aeschylus is fond of these assonances. The antistrophe chimes in with :

*οὔτε γὰρ βροτοσκοπίων
μαινάδων.*

The metres here, and *Agam.* 1008, are the same, and *νόμοι θέσμοι* is the sister expression to *χρήματα κτήσια*.

εἰ κρατήσῃ δίκαισιν ἅ βλάβα
τοῦδε μητροκτόνου.

465

πάντας ἤδη τόδ' ἔργον εὐχερεῖ-
α συναρμόσει βροτούς·
πολλὰ δ' ἔτυμα παιδότηρῳτα
πάθεα προσνεμῆι τοκεῦσ-
ιν μεταῦθις ἐν χρόνῳ.

(ἀντ. ἰ)

οὔτι γὰρ βροτοσκόπων
μαινάδων

470

τῶνδ' ἐφέρψει κότος τιν' ἐργμάτων·
πάντ' ἐφήσω μόρον.

πεύσεται δ' ἄλλος ἄλλοθεν, προφω-
ῶν τὰ τῶν πέλας κακά,

λήξιν ὑπόδοσίν τε μόχθων·

ἄκεά τ' οὐ βέβαια τλάμ-

475

ων μάταν παρηγορεῖ.

464. **δί κα καὶ βλ ἄβα.** Heath's conjecture is *δῖκα τε καὶ βλάβα*, and so, as Weil says, 'junguntur capreae lupis'. Not that *δῖκα* does not mean 'suit', but because it cannot mean 'suit' when closely joined with a word like *βλάβα*. I write *δίκαισιν ἅ* with Weil; and not only the fault of expression is removed, but *δῖκαί* is a better word here than *δῖκα*. See *Suppl.* 703, *δίκας διδοῖεν* 'submit to a judicial decision', and *ibid.* 733, *δώσει δίκην* 'will be punished'. Also *δίκας κλύειν Agam.* 813 'to hear a case'; *δίκας ἐποπτεύσει Παλλάς*, above, v. 220, 'Pallas shall watch the pleadings in the case'.

468. **προσμένει** MSS, with a solecism. *προσνεμῆι* Weil. This corruption of *μεν* and *νεμ*, and of *μον*, *νομ*, *ομν*, *ομ*, is very frequent.

469. **οὔτε.** οὔτι Weil.

if the crime wins the verdict in this suit,

465 crime of yon matricide.

Evermore shall this deed throughout the world

knit mankind to recklessness :

many genuine woes to parents,

wounds by children dealt, this deed

shall in time to come dispense.

Since for heinous deeds to none

470 wrath shall come,

come from us mortal-scanning frenzied maids.

I'll endorse every doom.

Then shall these crave from those, amid the sad

story of a neighbour's woes,

stoppage and surcease of troubles ;

475 whom some wretch doth vainly soothe

with no certain remedies.

471. *κό το στί σ.* Weil, whom I follow, saw that *ἐφέρψει* requires an object, and wrote *τιν'*.

474. So mss. Heath proposed *ὑπόδυσίν* (not without some reason, for *ὑπόδοσις* appears only here). Herm. adopts it, says it is the reading of Ven., and that the Scholium *διαδοχὴν* recognises it. But no word could possibly be better than *ὑπόδοσις*, the opposite of *ἐπίδοσις* 'increase', and the metaphor may be either that of a fever or an overflowing river. The *ληξίω ὀρινομένων ἀνέμων* of Apoll. Rh. 1. 1087 shows that the metaphor may also be that of a rising borrasca. The antilimax is elegant 'the cessation and (or, at least) subsidence of troubles'.

475. *ἄκετ' οὐ βέβαι ατλ ά . . . μω ν δ ε τ' ι σ μά τανπαρ ηγορ ει' ἄκεά τ'* Schütz. *ἄκεα δ'*, Fritsche, is not so good. Nor would *βέβαι' ό* be an improvement. A bare and tame simplicity is a favourite type of beauty with the Greeks. Fritsche first rejected *δέ τισ*.

(στρ. β')

μηδέ τις κικλησκέτω
ξυμφορᾶ τετυμμένος,
τοῦτ' ἔπος θροοούμενος,
ὦ δίκαι τ', ὦ θρόνοι τ' Ἐρινύων.
ταῦτά τις τάχ' ἂν πατήρ,
ἧ τεκοῦσα νεοπαθῆς,
οἶκτον οἰκτίσασαί' ἔπει-
δὴ πίτνει δόμος δίκαις.

180

(ἀντ. β')

ἔσθ' ὄπου τὸ δεινὸν εἶ
τις φρενῶν ἐπίσκοπον
αἰνέσει καθήμενον.
συμφέρεει σωφρονεῖν ὑπὸ στένει.
τίς δὲ μηδέν' ἐμφανῆ

185

478. ἰ ὦ δ—ί κα. ἰ ὦ θ ρ ο ν ο ι τ' ἐρι . . ν ὺ ω ν. Παιῶν ὦ δίκαι, ὦ θρόνοι. Heimsoeth inserted the τ' after δίκαι. I conform; but ἰὼ is often one long, and there might be hiatus after ἰὼ δίκαι!

480. At νεοπαθῆς one remembers *Sept.* 363, καινοπήμονες δμῶιδες, *Hom. Od.* 11. 39, παρθενικαί τ' ἀταλαί, νεοπενθέα θυμὸν ἔχουσαι. *Hes. Th.* 98, πένθος ἔχων νεοκηδέϊ θυμῷ, "recens dolore et ira" (Germanicus), *Tac. Ann.* 1. 41, in all of which the meaning is 'with the smart of the wound still fresh' and not 'with a new pain' nor 'with pain felt for the first time'.

482. ἔσθ' ὄ π ο υ τὸ δει ν ὸ ν εἶ καὶ φ ρ ε ν ὶ ω ν ἐπί σ κ ο π ο ν δει μά νει καθήμενον. Incessant study had convinced me that καὶ ought to be τις, and Hermann (alone) gives τις from M and copies. The gravity of the gnome (διὰ δέος δὲ μάλιστα οὐ παρανομοῦμεν, *Thuc.* 2. 37) imparts an immense interest to the passage. The direct opposite is Horace's Platonic "oderunt peccare boni virtutis amore", 'those who are really good hate sin from a passionate love of goodness'. I read τις as the result of a long analysis: Herm. reads it, being under the delusion that it is in the mss.

The next corruption is δειμαίνει for which δειμαρεῖ and δεῖ μένειν have been

Nor let any one appeal,
 smitten with calamity,
 giving voice to words like these:
 O for Right! O for the Erinnys' reign!
 Perhaps some father, or a fond
 480 mother when her grief is young,
 thus will moan, and moan again,
 for the house of justice falls.

There are times when every man
 well will suffer fear to sit
 as his soul's strict overseer.
 It is good to be virtuous by restraint.
 485 Who that kept no manifest

proposed as corrections, but neither satisfies the passage. I throw out *δειμα*, i. e. *δειμα*, as being an interpretation of τὸ δεινὸν v. 482, and I regard *αινει*, which remains, as representing *αἰνέσει*. It is much in favour of *αἰνέσει* that *αἰνέσης* should recur, v. 490. Poets often do this. In that which is one of the loveliest passages in Virgil (*Georg.* 2. 475-494) we observe *obstet, obstiterit; in callibus* twice; and *ingenti* twice. Below there is *πληρουμένη*, v. 518, and *πληρουμένου*, v. 520. In *Agam.* 1068, 1079, *φαιδρύνασα* and *φαιδρύνει*, a verb which does not occur again in the seven plays; *ibid.* 1076. 1102 *ἀκέρετος* twice, and only there; there also the present *μῆδομαι* is used twice by Aesch., and not elsewhere.

485, 6. τίσδε μῆδὲν ἐν φάει καρδίας καὶ δ—ὶ αν ἄν ατρ ἐφ' ω ν. καρδίας (Anter, because of φρενῶν in a Scholium. μῆδέν' Weil, who reads φύλακα τρέμων after καρδίας. Neither word is right, but Weil did essential service by suggesting φύλακα. The lost syllable is κόν', and Weil was wonderfully near it, for Φύλαξ and Φρουρά, our 'Watch' and 'Guard', are given by Xenophon, with forty-five others, as suitable names for dogs, *de Ven.* c. 7. Then ἐν φάει must be changed to ἐμφανῆ. ἀνᾶτρέφων is sound. ἐμφανῆ is opposed to 'abstract'. The Furies are κύνες and canes (Lucan, 6. 733) from first to last, when they were 'changed to devils', as Longfellow says. For the elision (κόν') see Appendix.

καρδίας κύν' ἀνατρέφων
ἢ πόλις βροτός θ' ὁμοί-
ως ἔτ' ἂν σέβοι δίκαν;

(στρ. γ')

μήτ' ἀνάρχeton βίον
μήτε δεσποτούμενον
αἰνέσης·

490

παντὶ μέσῳ τὸ κράτος θεὸς ὄπασεν· ἄλλ' ἄλλ-
α δ' ἐφορεύει.

σύμμετρον δ' ἔπος λέγω·
δυσσεβίας μὲν ὕβρις τέκος ὡς ἐτύμως·
ἐκ δ' ὑγιεί-

ας φρενῶν ὁ πάμφιλος
καὶ πολύευκτος ὄλβος.

495

(ἀντ. γ')

ἐς τὸ πᾶν δέ σοι λέγω,
βωμὸν αἰδεσαι δίκας,
μηδέ νιν

κέρδος ἰδὼν ἀθέῳ ποδὶ λὰξ ἀτίσης· ποι-
ὰ γὰρ ἐπέσται.

κύριον μένει τέλος.

500

487. The form ἢ πόλις βροτός τε (of which the earliest example is Hom. *Il.* 2. 289, ὥστε γὰρ ἢ παῖδες νεαρὸι χηραὶ τε γυναῖκες, as Dind. remarked) dropped out of use in proportion as ἢ became more and more estranged from its original ἦ. 'Be it' or 'give it be, a state and an individual *that we speak of*'.

488. ἀναρκτον mss. ἀνάρχeton Wieseler, formed like ἀπεύχeton Choërh. 155, 625; πολυεύχτος Hom. *Ceres*, 165, by the side of πολύευκτος.

491. ἅπαντι μέσω. παντὶ μέσῳ Pauw. Then ἄλλα ἄλλα· δι' ἐφ' ο ρέ'ει· ἄλλ' ἄλλα Wellauer, from the Scholium ἄλλα ἄλλως ἐφορᾶ ὁ θεός. Weil calls attention to the Scholiast's confusion of ἐφορᾶν, respicere, and ἐφορεύειν, provinciam administrare, 'be and act as an ἐφορός'. See Aesch. *Suppl.* 673 foll.

watch-dog of the heart would still,
either state or mortal man,
equally observe the Right ?

Praise thou not a life from rule
free, nor over which a king
domineers.

God to each middle state gave the precedence ; the rest he
otherwise orders.

I pronounce well measured words.
Truly impiety's child is the insolent deed ;
but from the heart's

soundness springs the all-beloved,
earnestly prayed-for welfare.

Once for all I bid thee man,
venerate the shrine of Right :
spurn it not,

lifting an impious heel when thou spiest some gain : thy
judgment will follow :

an appointed end abides.

492. *σύμμετρον ἔπος* is 'language exactly coinciding and commensurate with the truth'. The remark applies especially to the following verse.

493. *δυσσεβεί ασμὲν*. *δυσσεβίας μὲν* Porson. The gnome in its definitive expression is 'insolent and violent behaviour, *ἕβρις*, is really the child of disrespect for the physical laws which govern human society and hygiene'. Aeschylus always means this by his *θεός*, and *θεοί*, who are no more personalities than the law of gravitation or the law of senile garrulity.

494. *ὁ πᾶσι φίλος* MSS. *ὁ πᾶμφίλος* is Hermann's magnificent restoration.

499. *ἀτ ἴσησ'*. This aorist occurs Ap. Rh. 1. 615 in the form *ἄτισσαν*.

Wherefore let each one to parents abundantly pay
homage supreme ;

welcome, too, the stranger-guest's
visits with reverent honour.

So from the gods' wrath exempt, abiding just,

not unblest shall man be,

505 and he could ne'er come to full perdition.

But he who dares brave my laws, while recklessly
he bears rich freight unjustly massed from every source,
in time, I say, shall lower perforce his
sail, when the dire distress and wreck
seize on his crashing yardarms.

510 Then calls he on heedless gods, and hopelessly

wrestles in mid vortex :

ἀλλ' αἰεὶ μάκαρες πανυπέρτατοι ἤνία πάντα
κλίνουσ' ἢ κ' ἐθέλωσιν, ὃ δ' ἔσπεται ὅστε σαόφρων,
πρὶν χαλεπῇ μάστιγι καὶ οὐκ ἐθέλων ἐλάηται.

Weil goes back to the old *ἐκ τῶνδ'* in despair; seeing that *ἐκὼν δ'* was just as sure to be wrong in sense, though better metre, which is its sole recommendation. *Μ's* *εκτω* probably arose from the *εστω* immediately preceding.

505. Pauw and Heath inserted *δ'*.

506. *δὲ φᾶμι περαι βάδαν. περβάδαν* Ven. Farn. *παρβάδαν* Fl. (for *παραβάδην* 'transgressingly', and going with *ἄγοντα*). Herm. read, first *παρβάταν*, and then *παραβάταν*, neither of which is as Aeschylean as *παρβάδαν*.

507. *τὰ πολλὰ* etc. MSS. Pauw (1733) proposed *παντόφυρτ' ἄγοντ'*; and Weil (1858) read the line as now presented. C. O. Müller gave the line in this form, ed. 1833. *τὰ* is a relic of *ἄγοντα*. Weil and Müller simply put in the right place Pauw's imperfect discovery. *παντόφυρτα* means 'amassed from any and every source', Horace's "congesti undique sacci", and "quocumque modo rem".

510. *δ*— *υσπαλείται δίναι. δυσπαλεῖ τε δίνῃ* Turnebus.

γελᾶ δὲ δαίμων ἐπ' ἀνδρὶ θερμῷ,
 τὸν οὔποτ' ἀυχούντ' ἰδὼν ἀμηχάνους
 δύαις λαπαδνόν, οὐδ' ὑπερθέοντ' ἄκραν·
 δι' αἰῶνος δὲ τὸν πρὶν ὄλβον
 ἔρματι προσβαλὼν δίκας
 ὤλετ' ἄκλαυστος αἴστος.

515

Ἄθῆνα

Athana
 appears, at-
 tended by
 the twelve
 judges.
 Apollo
 comes with
 Athana,
 according
 to his
 promise,
 v. 84.

κήρυσσε, κήρυξ, καὶ στρατὸν κατειργαθοῦ,
 ἧ τ' οὐραν διάτορος Τυρσηνικῆ
 σάλπιγξ βροτείων πνευμάτων πληρουμένη
 ὑπέρτονον γήρυμα φαινέτω στρατῶ.
 πληρουμένου γὰρ τοῦδε βουλευτηρίου
 σιγᾶν ἀρήγει, καὶ μαθεῖν θεσμοὺς ἐμούς·
 πόλιν τε πᾶσαν ἐς τὸν αἰανῆ χρόνον

 καὶ τῶνδ' ὅπως ἂν εἶ καταγνωσθῆ δίκη.

520

511. θερ μοεργῶι. θερμῷ Pauw.

512. οὔποτ', and not μήποτ', because the person is quite definite, and μήποτ' would make him one of a class. ἀυχούντ', and not ἀυχήσαντα, because the word of time οὔποτ' gives to the present (not imperfect) tense the force of the present perfect: 'him, who has flattered himself that such a thing would never befall him'. Compare Eur. *Heracle*. 971, οὐ γάρ ποτ' ἠύχει χεῖρας ἕζεσθαι σέθεν. ἠύχει ἤλπιζεν Hesych.

513. λέπαδ— v o v. λαπαδνόν Musgrave, Fritsche, Herm. Cp. Anth. 7. 560, δυστήτηφ πένθει δαπτόμενον.

ὑπερθεῖν ἄκραν, i. e. 'he, in the foundering ship, is unable to keep above water'. See the passages cited by Herm., Eur. *Archel*. Fr. 4.; Theognis, 619; also Lucian, *Toxaris*, 19 εὐθὺς οὖν βοᾶν πνιγόμενον, καὶ μόγις ἑαυτὸν ὑπερέχοντα τοῦ κλυδῶνος.

515. αἴ στος. αἴστος Porson, so Herm. also writes it. Dind., Weil, αἴστος. Horace's "illachrimabiles ignotique" *Od.* 4. 9. 26, and Homer's ἔχετ' αἴστος, ἄπυστος, *Odys.* 1. 242. "His honour he doth wholly wracke upon discredit's shelve", *Pastoralls of Julietta* iii. 98, where 'shelve' means the same as ἔρμα, and Latin *tacnia*. The Sch. has τῷ βράχει, Weil's correction. Solon prays, μηδ' ἐμοὶ ἄκλαυστος θάνατος πέλοι, *Fr.* 2.

a daemon smiles, scornful, on the dreadnought :
 views him who ne'er recked of this devoured by woes
 past help, and scudding o'er the billow's crest no more.
 For all time, on the reef of justice
 515 dashing his erst-won wealth, he's lost,
 wept for by none, unheard of.

ATHANA

Crier, cry order, and arrange your throng ;
 and let the piercing Tyrrhene trumpet scale
 the heaven, and, filled with human breath, display
 its high-toned utterance to our fighting men.
 520 Now that this senate is complete, 'tis fit
 men hold their peace, and ascertain my laws ;
 that the whole state through never-ending time

 and that these persons' suit be rightly judged.

516. *κατερ γάθου*. Editors have acquiesced in Elmsley's *κατειργαθοῦ*, after Porson's *κατειργάθου*, poet. 2 aor. M.

517. *ἐι τ' ὄνν*, with *Ἦ* written over *ἐι*. Then *διάτο ρο σ τυρ . . . σ η ν ι κ η*. I think the superscribed *ἦ* must be right, rather than *εἶτ'*, or Weil's *ἐν τ'*. Then *ὄνν* represents a much longer word, which the "Gotha Editor", whom Weil follows, supposed to be *οὐρανίζον*, "which, taken with *φαινέτω*, v. 519, will be equivalent to *οὐρανόζέτω πρὸς τὸν οὐρανὸν διικνεῖσθω*, Photius, *Lex.* 361. 11". Much the same is found in Hesychius. Whatever the word was, it was surely one that could come after *ἦ τ'*, and qualify *διάτορος*, and not *φαινέτω*. This would be *οὐρανόνδε* or *οὐρανοῦ πρὸ*. The accent on M's *ὄνν* is startling, the circ. being always elsewhere over the *ο*.

522. The evident lacuna after this verse may have had something like :

γνώναι δίκας τοιάσδε πῶς κρίνειν θέμις.

523. *καὶ τ ὸ ν δ' ὅπως ἂν ἐῦ καταγνωσθῆ δὲ κη*. Corrected in Fl. Ven. The Schol. on *τῶνδ'* is *τῶν Ἀρειοπαγιδῶν*, which is incorrect, but confirms *τῶνδ'*.

Χορός

ἄναξ Ἄπολλον, ὦν ἔχεις αὐτὸς κράτει
τί τοῦδέ σοι μέτεστι πράγματος λέγε.

525

Ἄπόλλων

καὶ μαρτυρήσων ἦλθον, ἔστι γὰρ νόμῳ
ικέτης ὄδ' ἀνὴρ καὶ δόμων ἐφέστιος
ἐμῶν, φόνου δὲ τοῦδ' ἐγὼ καθάρσιος,
καὶ ξυνδικήσων αὐτός· αἰτίαν δ' ἔχω
τῆς τοῦδε μητρὸς τοῦ φόνου. σὺ δ' εἷσαγε,
ὅπως τ' ἐπίστα τήνδε κύρωσον δίκην.

530

Ἄθίνα

ὑμῶν ὁ μῦθος, εἰσάγω δὲ τὴν δίκην·
ὁ γὰρ διώκων πρότερος ἐξ ἀρχῆς λέγων
γένοιτ' ἂν ὀρθῶς πράγματος διδάσκαλος.

Χορός

πολλαὶ μὲν ἐσμεν, λέξομεν δὲ συντόμως.
ἔπος δ' ἀμείβου πρὸς ἔπος ἐν μέρει τιθείς.
τὴν μητέρ' εἶπε πρῶτον εἰ κατέκτονας.

535

524. ὦν ἔχεις αὐτὸς κράτει looks like a proverb. Compare Theocr. 15. 90, πασάμενος ἐπίτασσε 'give your orders when you are master', and Soph. *O. C.* 839, μὴ 'πίτασσ' ἂ μὴ κρατεῖς.

526. ἐστὶ γὰρ δημῶν. The rest, δόμων. Burges and Erfurd, νόμφ.

527. ἀνὴρ. ἀνὴρ Porson. ἐφ' ἐστὶ^οωσ.

529. Drake proposed αὐτὸς. But the meaning is 'to plead on my own account, as prime mover and abettor'.

530. τοῦδε φόνου. τοῦ Turnebus.

531. ὁ πῶς ἐπὶ στα.ι. ὅπως τ' Herm.

537. Weil thinks this verse was spoken by a 2nd Erinnyis, 539 by a 3rd. and

CHORUS

Rule, king Apollo, there where thou art lord :
 525 tell us, what business hast thou in this suit ?

APOLLO

I come both as a witness (for by law
 this man is suppliant at my home and hearth,
 and I'm his cleanser from the stain of blood)
 and also as impleaded ; for I bear
 530 his mother's murder's guilt. Call on the case,
 and find the verdict as thou can'st it best.

ATHANA

The word is yours. I do call on the suit.
 First of the two the plaintiff, leading off,
 will rightly be the stater of the case.

CHORUS

535 Many are we, but will concisely speak.
 Answer, and set in turn thy word by ours.
 First, did'st thou slay thy mother ? yes or no ?

so on to a 12th and last at v. 557 ; and he thus explains in part *συντόμως*, 12 once each, not 12 times each. Only 11 (evil hags who had been famous for beauty and sin) are mentioned as forming the chorus in the parody of the *Eumenides* by Timocles, entitled 'Ορεσταντοκλείδης :

περὶ δὲ τὸν πανάθλιον
 εὐδοῦσι γράες, Νάννιον, Πλαγγών, Λύκα,
 Γνάθαινα, Φρύνη, Πυθιονίκη, Μυρρίνη,
 Χρυσίς, Κοναλλίς, Ἱερόκλεια, Λοπάδιον,

in Athen. *Deipn.* 13. 22. Σνώπη, mentioned with Νάννιον and Λύκα in the next sentence, was probably the 12th.

Ὁρέστης

ἔκτεινα· τούτου δ' οὔτις ἄρνησις πέλει.

Χορός

ἐν μὲν τόδ' ἤδη τῶν τριῶν παλαισμάτων.

Ὁρέστης

οὐ κειμένω πω τόνδε κομπάζεις λόγον.

540

Χορός

εἰπεῖν γε μέντοι δεῖ σ' ὅπως κατέκτανες.

Ὁρέστης

λέγω· ξιφουλκῶ χειρὶ πρὸς δέρην τεμών.

Χορός

πρὸς τοῦ δ' ἐπίεσθης, καὶ τίνος βουλευμάσιν ;

Ὁρέστης

τοῖς τοῦδε θεσφάτοισι· μαρτυρεῖ δέ μοι.

Χορός

ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν ;

545

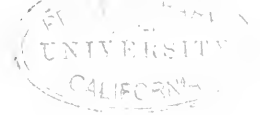
Ὁρέστης

καὶ δεῦρό γ' αἰεὶ τὴν τύχην οὐ μέμφομαι.

Χορός

ἄλλ' εἴ σε μάρψει ψῆφος ἄλλ' ἐρεῖς τάχα.

539. With us, a wrestler wins who throws his man twice out of three bouts : with the Greeks, he who first won three falls.



ORESTES

I did : there's no denial of this deed.

CHORUS

That is one gained at once of our three bouts.

ORESTES

540 That word thou vauntest o'er one not yet thrown.

CHORUS

Yet must thou tell us how thou killed'st her.

ORESTES

Thus : with sword-drawing hand I gashed her neck.

CHORUS

By whom were you induced ? by whose advice ?

ORESTES

His oracles. He witnesses for me.

CHORUS

545 The seer instructed you to kill your mother ?

ORESTES

And hitherto I chafe not at my lot.

CHORUS

If the vote grips thee soon thou'lt change thy note.

547. ψῆφ ο σ. ἀλλ' ἐρ εἰ στάχα. ἀλλ' Turnebus. The Schol. on τάχα is ἀντὶ τοῦ ἴσως, which would require τάχ' ἄν with opt.

Ὀρέστης

πέποιθ'· ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ.

Χορός

νεκροῖσι νῦν πέπεισθι μητέρα κτανών.

Ὀρέστης

δνοῖν γὰρ εἶχε προςβολὰς μiasμάτων.

550

Χορός

πῶς δῆ; δίδαξον τοὺς δικάζοντας τάδε.

Ὀρέστης

ἀνδροκτονοῦσα πατέρ' ἐμὸν κατέκτανεν.

Χορός

τί γάρ; σὺ μὲν ζῆς, ἢ δ' ἐλευθέρα φόνω.

Ὀρέστης

τί δ' οὐκ ἐκείνην ζῶσαν ἤλαυνες φυγῆ;

Χορός

οὐκ ἦν ὄμαιμος φωτὸς ὃν κατέκτανεν.

555

550. So M. Elmsley wrongly started *μiasμάτων*, 'a brace, pair, couple of stains', and 'a brace of groans' *Agam.* 1384. *προςβολή* and *πρόστριμμα* mean 'a soil got by touching or rubbing against something foul', *Agam.* 391, 372.

553. τὸ ι γὰρ σὺν. τί γάρ; σὺν Herm. Then, φόνου. φόνω Schütz. These corrections are confirmed by the Scholia: πῶς οὖν λέγεις ὅτι "ἠδίκησέ με", ὅπου ζῆς (Weil inserts ὅπου ζῆς); πῶς δὲ (ἠδίκησεν) Ἀγαμέμνονα ὅπου (αὐτῇ) ἀπέθανε

ORESTES

I've faith; for from the tomb my sire sends help.

CHORUS

Put faith in dead men, thou who killed'st thy mother.

ORESTES

550 She bore the stains of two polluting deeds.

CHORUS

How so? inform the jurymen of this.

ORESTES

She killed her husband, and she killed my father.

CHORUS

But then you live : she's free because you killed her.

ORESTES

Why did you not pursue her while she lived ?

CHORUS

555 She was not one by blood with him she slew.

διὰ τὴν ἀδικίαν; The insertions *ἠδίκησεν*, and *αὐτῆ*, and *διὰ τὴν ἀδικίαν* for *δι' αὐτῆν*, are my own. "She who dies pays all debts"; but Orestes is still alive.

554. The Scholiast goes on: *οὐκ εἰ τέθνηκε* (so Weil, after Stephanus, for *τέθνηκας*) *τούτου αἰτία εἶ σύ. πῶς οὐκ αὐτὴν ζῶσαν ἐδίωκες*; (I read *οὐκ αὐτὴν ζῶσαν* for *οὐκ ἂν*) *ὥστε οὐδὲ ἀποθανοῦσα διὰ τὴν σὴν αἰτίαν ἀπέθανεν*. The thing is well argued on both sides.

Ὅρεστις

ἐγὼ δὲ μητρὸς τῆς ἐμῆς ἐν αἵματι ;

Χορός

πῶς γάρ σ' ἔθρεψεν ἐντός, ὦ μαιίφονε,
ζώνης ; ἀπεύχει μητρὸς αἷμα φίλτατον ;

Ὅρεστις

ἤδη σὺ μαρτύρησον, ἐξηγοῦ δέ μοι,
Ἄπολλον, εἴ σφε σὺν δίκη κατέκτανον·
δρᾶσαι γὰρ, ὥσπερ εἶπον, οὐκ ἀρνούμεθα·
ἀλλ' εἰ δικαίως, εἴτε μή, τῇ σῆ φρενὶ
δοκεῖ, τὸ δὴ μοι κρῖνον, ὡς τούτοις φράσω.

560

Ἄπόλλων

λέξω πρὸς ὑμᾶς, τόνδ' Ἀθηναίας μέγαν
θεσμόν, δικαίως· μάντις ὢν δ' οὐ ψεύδομαι.
οὐπώποτ' εἶπον μαντικοῖσιν ἐν θρόνοις
οὐκ ἀνδρός, οὐ γυναικός, οὐ πόλεως πέρι,
ὃ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ.
τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει μαθεῖν,

565

559. The Scholium says that this appeal to Apollo is *πραγικὸν καὶ πρέπον*· *ὁμοειδὲς δὲ τὸ πάντα λέγειν αὐτόν*, 'but the regular and symmetrical way would be for him to argue the case out himself'. I add the *αὐτόν*.

561. ὦ σπέρ ἐστιν. My correction *εἶπον* seems to be quite necessary.

563. *δοκεῖ . . . τὸ δ' αἶμα*. τὸ δὴ μοι Weil: *αἷμα* was intolerable.

565. Apollo says '*δικαίως!*' both as *καθάρσιος* and *ἐξηγητής*. He adds that he

ORESTES

Am I by blood related to my mother ?

CHORUS

How did she nurse thee, wretch, within her girdle ?
What! dost abjure a mother's blood most dear ?

ORESTES

Now do thou witness and expound for me,
560 Apollo, if I slew her backed by right ;
for, as I said, I don't deny the deed.
Yea, ' rightly ' or ' not ', as to thy mind it seems,
so I may tell them, that decide for me.

APOLLO

To you, Athana's court august, I'll say,
565 ' rightly ' ; and, being a seer, I speak not false.
Never did I on my prophetic throne
respecting man, woman, or state, say aught
that Zeus the Olympians' sire did not command.
I charge you learn how much this plea of right

is also Διὸς προφήτης. Next, μάντις δ' ὣν οὐ ψεύσομαι mss. μάντις ὧν δ' Canter. ψεύδομαι, Weil, who observes that ψεύσομαι arose out of λέξω, that δικάως has been already said, and is no longer future ; that the wrong notion about the future appears again in the κελεύσει of v. 568, and that Apollo cannot with any dignity say ' I shall prove to be right '.

568. κελεύσει. κελεύσαι Hermann.

569. Weil would like τὸ μὲν δικάως τοῦθ'.

βουλῆ πιφαύσκω δ' ὑμῖν ἐπισπέσθαι πατρός.
ὄρκος γὰρ οὔτι Ζηνὸς ἰσχύει πλέον.

570

Χορός

ὕμᾱς δ' ἀκούειν ταῦτ' ἐγὼ μαρτύρομαι
Ζεὺς, ὡς λέγεις σύ, τόνδε χρησμὸν ὥπασεν
φράζειν Ὀρέστη τῷδε τὸν πατρός φόνον
πράσσοντα μητρὸς μηδαμοῦ τιμὰς νέμειν.

575

Ἄπολλων

οὐ γάρ τι ταῦτὸν ἄνδρα γενναῖον θανεῖν
διοσδότοις σκήπτροισι τιμαλφούμενον,
καὶ ταῦτα πρὸς γυναικός, οὔ τι θουρίοις
τόξοις ἐκηβόλοισιν, ὥστ' Ἀμάζονος,
ἀλλ' ὡς ἀκούσει, Παλλάς, οἷ τ' ἐφήμενοι
ψήφῳ διαιρεῖν τοῦδε πράγματος πέρι.
ἀπὸ στρατείας γάρ νιν ἡμποληκότα

580

570. βο υλῆ. πι φάυσκω δ' ὑμῖν ἐπι σπέσθαι πρ-σ (a flourish over ρ). Paley very opportunely quotes Hom. *Il.* 11. 781, *κελεύων ὑμῖν ἄμ' ἐπεισθαι.*

571. The ὄρκος is that one which Orestes refused to take.

572. This verse comes after v. 595 in the mss and Edd. Weil placed it here. Observe the retort, ὕμᾱς ἐγὼ μαρτύρομαι, to πιφαύσκω δ' ὑμῖν, whereas after v. 595 the meaning was only 'I beg you to mark that point'.

575. πρᾶξαντα μρσ (a flourish over ρ in μρσ). The Scholium is ἐκδικήσαντα. Suppose this to represent ἐκδικήσοντα, then we might read something more intelligible, πρᾶξοντα. I suppose Aesch. to use the exactly right word, πρᾶσσοντα.

has force, and follow out our Father's will.
Surely an oath hath not more power than Zeus.

CHORUS

And I adjure you listen well to this :
Zeus, as thou sayest, gave this response, to bid
Orestes pay his mother no due respect
when he took payment for his father's death.

.

APOLLO

'Tis not all one that she and a brave man,
honoured with sceptre Zeus-conferred, should die ;
by a woman, too, and with no martial shaft
that hits from far, shot by some Amazon,
but as thou, Pallas, now shalt hear, and ye
throned to decide upon this case by vote.
When for the most part he had earned by war

Weil correctly gathers that a lacuna of one line occurs here ; which line summed up the argument, as does v. 615 in that context. It would be to this effect :

πῶς οὐκ ἐκέλευε δυσσεβῆ τιμᾶ χάριν ;

which I adapt from Soph. *Ant.* 514.

577. The Scholium remarks the poet's partiality for the word *τιμαλφεῖν*, which he uses only here, vv. 15, 758, and *Agam.* 889. The Schol., therefore, records a long tradition.

582. *στρ ἀτέῖ ἀσγαρ μι ν.* νιν Porson.

some gains, she, greeting him with cheerful *words*,
into the palace brought him treading a path
 585 *with crimson carpeted*, and, at its end,
 on to the bath made ready. *Him, disarmed*,
 she curtained with a shawl, and stabbed her lord,
 trapping him in that scrolled impervious web.
 Thus has the fate been told you of a man
 590 honoured by all, the warships' admiral :
 her too I've thus described that stung may be
 the men appointed to adjudge this suit.

CHORUS

Zeus honours most the father's death, thou sayest,
 himself who prisoned his old father Kronos :
 595 how does thy plea not contradict this fact ?

συζυγίαν τοῦ ῥήματος, which means : "The *Nota-Bene*, *σημείωσαι*, in the margin, relates to the elision of *ι* in *περι* and to the syntax of the verb". There is nothing remarkable in the *συζυγία*, 'conjugation', of *περεσκήνωσεν*, so that this very old Scholium must have meant 'syntax'. Nor is there anything peculiar in the 'syntax' *φᾶρος περεσκήνωσεν*, if you compare *Agam.* 1106 :

περέβαλον γάρ οἱ πτεροφόρον δέμας.

'for the gods put on her a wing-bearing form', unless it occurred in v. 586, where I have introduced *ἐπ' ἄσκεύῳ δ' ὄπλων*. This Aeolicism *περεσκήνωσεν* seems to keep in countenance that other at v. 570. The Scholium *ἀτραχήλω, ὀν ἀτέρμονι*, is good, 'with no place for the head and neck to come through'.

591. *τάυτηντο ι άντην. τήν δ' αῦ τοιαύτην* Weil. Then, *δ-η χθῆ*.

595. After this line the mss give that which Weil has shown to come after v. 571.

Ἄπολλων

ὦ παντομισῆ κνώδαλα, στύγη θεῶν,
πέδας μὲν ἂν λύσειεν· ἔστι τῶνδ' ἄκος,
καὶ κάρτα πολλή μηχανὴ λυτήριος·
ἄνδρὸς δ' ἐπειδὴν αἰμ' ἀνασπάσῃ κόνις
ἅπαξ θανόντος, οὔτις ἔστ' ἀνάστασις·
τούτων ἐπῶδὰς οὐκ ἐποίησεν πατῆρ
οὐμός, τὰ δ' ἄλλα πάντ' ἄνω τε καὶ κάτω
στρέφων τίθησιν, οὐδὲν ἀσθμαίνων μένει.

600

Χορός

πῶς γὰρ τὸ φεύγειν τόνδ' ὑπερδικεῖς ὄρα·
τὸ μητρὸς αἰμ' ὄμαιμον ἐκχέας πέδοι
ἔπειτ' ἐν Ἄργει δώματ' οἰκήσει πατρός·
ποίοισι βωμοῖς χρώμενος τοῖς δημίοις·
ποία δὲ χέρνυψ φρατέρων προσδέξεται;

605

Ἄπολλων

καὶ τοῦτο λέξω, καὶ μάθ' ὡς ὀρθῶς ἐρῶ.
οὐκ ἔστι μήτηρ ἢ κεκλημένου τέκνου

610

597. λυσει εν. The antecedent clause, understood, is εἰ βουληθείη, or the like.

601. ὁ υ κεπόισεπηρ (with a flourish over η in πηρ). Correctly in Ven. Fl.

602. ἄνω καὶ κάτω. Corrected in copies.

603. ὁ υ δ' ἐν ἀσθμαί ν ω μένει. Corrected in Ven. Fl.

604. The Scholium is good: "Well, that is precisely what Orestes did to his mother".

APOLLO

O brutes abhorred by all, the gods' disgust,
 he might unloose the bands : there's cure for this,
 and very many a means to make atonement :
 but when the dust has swallowed up the blood
 of any man once dead, there's no return :
 for this my father made no spells ; but all
 things else he turns about, and sets them up :
 and sets them down, not panting in the feat.

CHORUS

Beware then how you plead for his acquittal :
 who shed his mother's consanguineous blood,
 shall he dwell in his father's house at Argos ?
 What public altars shall he use ? what stream
 that cleans his kinsmen's hands shall welcome him ?

APOLLO

That too I'll state, and mark how rightly tell :
 the mother is not the so-called child's getter :

605. *πέδωι πέδοι* Dind.

608. *πρ οσδέξαίτε*. Corrected in copies. The letters are written in a wrong order.

610. Ven. Fl. Farn. have *κεκλημένη*. So Herm., Schütz, &c. ; but Dind., Weil, and others keep the reading *κεκλημένου*. This does not touch the argument, which is : 'that a *μήτηρ*, as she is called, of a *τέκνον*, as it is called, is not a *τοκεὺς*, as the father is, but a *τροφός*'.

τοκεύς, τροφὸς δὲ κύματος νεοσπόρου·
τίκτει δ' ὁ θρώσκων, ἧ δ' ἄπερ ξένω ξένη
ἔσωσεν ἔρνος οἴσι μὴ βλάβη θεός.

τεκμήριον δὲ τοῦδέ σοι δείξω λόγου·
πατὴρ μὲν ἂν γένοιτ' ἄνευ μητρός· πέλας
μάρτυς πάρεσσι παῖς Ὀλυμπίου Διός,

615

οὐδ' ἐν σκότοισι νηδύος τεθραμμένη,
ἀλλ' οἶον ἔρνος οὔτις ἂν τέκοι θεά·

ἐγὼ δέ, Παλλάς, τᾶλλα θ', ὡς ἐπίσταμαι,
τὸ σὸν πόλισμα καὶ στρατὸν τεύξω μέγαν,

620

καὶ τόνδ' ἔπεμψα σῶν δόμων ἐφέστιον
ὅπως γένοιτο πιστὸς ἐς τὸ πᾶν χρόνου,

καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά,
καὶ τοὺς ἔπειτα, καὶ τὰδ' αἰανῶς μένοι,

στέργειν τὰ πιστὰ τῶνδε τοὺς ἐπισπόρους.

625

Ἄθανα

ἤδη κελεύσω τοὺςδ' ἀπὸ γνώμης φέρειν
ψῆφον δικαίαν, ὡς ἄλις λελεγμένων.

612. Thus: the 'parents' may be styled *πατέρες* by courtesy, Eur. *Hec.* 476, etc., or *patres*, Ov. *Met.* 4. 61, but you would never style them *μητέρες* or *matres*. This seems to concede much of what Apollo alleges. Valerius Soranus calls Jupiter "progenitor genitrixque deum": which agrees, in a way, with Moses and modern science.

613. That is: *ἔσωσε τούτοις ὕσων τὸ ἔρνος, etc.*

616. Butler, Hermann, Dind., Weil and others acknowledge a lacuna after this line to justify the *οὐδ'* in v. 617 (which Schütz would change to *οὐκ*). The lost line would mean:

οὐ Κύπριδος ἐν κήποισιν ἧ γ' ἐσπαρμένη.

she is the embryo-offspring's nurse : who gives
the seed, begets : as alien for an alien
the mother saves the germ for whom the god
not blights it. I will show this statement's proof.

615 There might a father be and yet no mother :
here is a witness, Zeus the Olympian's child
.
nor nurtured in the darkness of the womb ;
yet such a bud no goddess could beget.

Thy city, Pallas, and thine army I,
620 who well know how, will otherwise make great,
and now I sent this suppliant at thy shrine
that he might ever faithful be, and thou
gain an ally in him and his successors ;
and that this covenant everlastingly
625 might live, for this land's progeny to cherish.

ATHANA

Now will I bid them from conviction give
a righteous verdict, since enough is pleaded.

That lost after 618 would be one to make transition from a subject now adequately discussed :

ἄρκεϊ μὲν, οἶμαι, ταῖςδε ταῦτα τῶνδ' ὕπερ.

618. Theocr. 7. 44, *πάν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος*. Then *θεός* mss., i. e. 'divine person', for it could not mean 'goddess' without *ἡ*, or other sign of gender. Therefore I have written *θεά*. The argument here is that Athana, born without a mother, is a much superior person to all born in the usual way.

625. *στέρ γεντ' ἄπι στα*. Correctly in Ven. Fl. *Join καὶ (ὅπως) τάδε τὰ πιστὰ αἰανῶς μένοι (ὥστε) τοὺς ἐπισπόρους τῶνδε (τῶν Ἀθηναίων) στέργειν*.

626. *κελεύω* mss. *κελεύσω* Robertello and Weil, because *κελεύω*, 'I proceed to bid', is too abrupt : 'I will proceed to bid' is wanted.

Ἄπολλον

- (4.) ἠκούσαθ' ὡς ἠκούσατ', ἐν δὲ καρδία
(5.) ψῆφον φέροντες ὄρκον αἰδεῖσθε, ξένοι.

Ἀθάνα

- (3.) τί γάρ : πρὸς ὑμῶν πῶς τιθεὶς ἄμομφος ᾧ ;

630

Χορός

- (1.) ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος·
2. μένω δ' ἀκοῦσαι πῶς ἀγὼν κριθήσεται.

Ἀθάνα

κλύοιτ' ἂν ἤδη θεσμόν, Ἀττικὸς λεώς,
πρώτας δίκας κρίνοντες αἵματος χυτοῦ·
ἔσται δὲ καὶ τὸ λοιπὸν Αἰγέως στρατῶ
ἀεὶ δικαστῶν τοῦτο βουλευτήριον.

635

628, 9. Ven. Fl. Farn. have ἠκούσαθ' ὡς. M' ᾧν. G ᾧν. ᾧν. 'the persons whom', is a clear request to vote out of favour. ὡς is better. Best of all would be οἱ'. In v. 629 αἰδεῖσθαι, with ε over αι.

These two lines come after v. 630 in the mss, and are assigned to the Chorus by M. Weil transposed and gave them to Apollo; for Athana could not ask the question in v. 630 after the Furies had made the declaration in vv. 631, 2.

630. τί γὰρ πρὸς ὑμῶν·

The number of judges in this court being originally 12 and a President (Ἡγεμῶν, Εἰσαγωγεὺς), Aesch. makes Athana assume, as a thing beyond dispute, that which was doubtless inveterate custom up to the time when a democratic change made the number much larger, 51, and one yielding an absolute majority. The inveterate custom was that the President should take a ψῆφος in the same way as each of the 12, but give it as a vote only when there were 6 votes on each side: then he was

APOLLO

Ye heard what ye did hear ; and in your heart
revere the oath when ye do vote, my friends.

ATHANA

630

And you ? how vote for you and blameless be ?

CHORUS

Our every bolt hath now been shot. I wait
to hear which way the trial will be judged.

ATHANA

Hear now my statute, men of Athens, ye
who try this case the first of homicide :
635 and ever henceforth for the host of Aegeus
this parliament of judges shall abide.

always to give it in favour of the accused and on the side of mercy. Athana here prepares the Erinnyes for that contingency : they cannot object, nor do they.

One does not see, however, any very clear reason why an accused person should be acquitted when the judges' votes are equal. One would say it is absolutely as likely that he is a horrid malefactor as an innocent person. Therefore the 'inveterate custom' is made to be established by the imperious sanction of Athana, for a reason of her own in this particular case, v. 703.

633. Herm. edits his conjecture *ἀστικὸς*, thinking Ἄστικος too modern a word for this passage ; and Aesch. uses it only here. He does not use Ἀκταῖος, and the form Ἀκτικὸς never occurred to a Greek.

635. αἱ γεώσιτροι αὐτῶν αἰγέως Fl. Αἰγέως Scaliger. Αἰγείω Turnebus, like Ἀχιλλεῖος.

636. αἱ εἰ δ' ἐκάστων MSS. δικαστῶν Canter. 'Parliament' by *antiphrasis*.

πάγον δ' ἀνιερω̄ τόνδ', Ἰμαζόνων ἔδραν
 σκηνάς θ' ὅτ' ἦλθον Θησέως κατὰ φθόνον
 στρατηλατοῦσαι, καὶ πόλιν νεόπολιν
 τήνδ' ὑψίπυργον ἀντεπύργωσαν πόλει,
 Ἄρει τ' ἔθνον, ἔνθεν ἐστ' ἐπώνυμος
 πέτρα πάγος τ' Ἄρειος· ἐν δὲ τῷ σέβας
 ἀστῶν φόβος τε συγγενῆς τὸ μὴ ἀδικεῖν
 σχήσει κατ' ἡμαρ καὶ κατ' εὐφρόνην ὅμως,
 αὐτῶν πολιτῶν μὴ ἴπικαινούτων νόμους.
 κακαῖς ἐπιρροαῖσι βορβόρω θ' ὕδωρ
 λαμπρὸν μαίνων οὐποθ' εὐρήσεις ποτόν.
 τὸ μῆτ' ἀναρχον μῆτε δεσποτούμενον
 ἀστοῖς περιστέλλουσι βουλεύω σέβειν·
 καὶ μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν·
 τίς γὰρ δεδοικῶς μηδὲν ἔνδικος βροτῶν ;
 τοιόνδε τοι ταρβοῦντες ἐνδίκως σέβας
 ἔρυσμα τε χώρας καὶ πόλεως σωτήριον
 ἔχοιτ' ἂν οἶον οὔτις ἀνθρώπων ἔχει

640

645

650

637. *πάγο νδ' ἄρ ει ον* mss. I conjecture ἀνιερω̄, the same letters in a slightly different order. Suidas and Hesychius both have : ἀνιερώσαντες· ἀναθέντες. The latter also gives the passive ἀνιερω̄σθαι, of a victim consecrated for sacrifice. Dind. always writes ἱρός for ἱερός. The word occurs, an apparent tribrach in the second place, *Suppl.* 248 ; *Sept.* 268 ; *Pers.* 36, 49 ; *Agam.* 70. ἀφιερῶ (ἀφιερῶμεθα v. 422) would suit in meaning, though not so well : it is used by Aesch. only there. ἅπαντα ἔχειν ἅπερ ἀνιέρωσεν *Arist. Oec.* 2, 2, 'to obtain the whole of what he had dedicated'. Herm. first exposed and rejected Ἄρειον. It could not come before v. 642. Then τόνδ' (τήνδ' v. 640) means 'yonder'. Orestes and the Furies have not stirred; and, without enchantment, the scene must still be in the temple of Athana on the Acropolis. We may well imagine that the hill of Ares was regarded as profane and hostile, as compared with Athana's πόλις, until she consecrated it.

640. πόλει is Weil's correction of τότε which has no force. πόλιν νεόπολιν

I dedicate you hill (the seat and camp
 of Amazons, when with ill will to Theseus
 they came in war, and fenced that high-fenced town,
 a new town 'gainst the old, and sacrificed
 640 to Arès, whence the rock and hill are named
 the Areopagus) on which the people's
 Awe and his brother Fear shall check, alike
 by day and night, wrong-doing, if the people
 645 themselves admit no changes in my laws.
 No beverage shalt thou find if with foul sewers
 and mire thou stainest the pellucid stream.
 I charge the people cherish and revere
 neither a lawless nor despotic form,
 650 and not to cast all fear outside the state,
 for who of mortals fearing naught is just?
 If you do duly dread this awful court,
 then shall you have a bulwark of the land
 and city-safeguard, such as no man hath

will be the New Town fortified with a wall, *πύργος* (not 'tower'), over against the Old Town, *the Πόλις*. The western part of the northern wall of the Acropolis, called *τὸ Πελασγικόν*, was opposite that 'wide long chasm' in the rock, *τὸ ἱερὸν τῶν Σεμνῶν*, at the base of the Areopagus, into which Athana conducts the Eumenides, vv. 961 foll. The valley between the two hills is narrow.

644. *τό δ' ἡμαρ*. *τό τ'* Grotius. Weil prefers *κατ'*, as at Soph. *El.* 259, *κατ' ἡμαρ καὶ κατ' εὐφρόνην*.

645. *μηπικαινόντων ὄμουσ* (with a small *ν* written above before *όμ*). *μη'πικαινούτων* Stephanus.

646. So M, except *βο ρ βό ρ ω*.

648. *μηδὲ* for the second *μήτε*, which is given by G. Ven. Fl.

649. *βουλεύω σεθεν*, with *σέβειν* in the margin.

οὐτ' ἐν Σκύθαισιν οὔτε Πέλοπος ἐν τόποις.
 κερδῶν ἄθικτον τοῦτο βουλευτήριον,
 αἰδοῖον, ὀξύθυμον, εὐδόντων ὑπερ
 ἐγρηγορὸς φρούρημα γῆς καθίσταμαι.
 ταύτην μὲν ἐξέτειν' ἐμοῖς παραίνεσιν
 ἀστοῖσιν ἐς τὸ λοιπόν. ὀρθοῦσθαι δὲ χρή,
 καὶ ψῆφον αἴρειν καὶ διαγνῶναι δίκην
 αἰδουμένους τὸν ὄρκον. εἴρηται λόγος.

655

660

Χορός

καὶ μὴν βαρεῖαν τήνδ' ὀμιλίαν χθονὸς
 ξύμβουλός εἰμι μηδαμῶς ἀτιμάσαι.

655. σκύθησιν. σκύθαισιν Farn.

656. The asyndeton seems to accord with the simple dignity of the style, and the solemnity of Athana's peroration. This κερδῶν ἄθικτον βουλευτήριον is also the grand condition of deliverance from the Erinnyes. It supplies the major of the poet's syllogism: 'Those who can procure an incorruptible court of justice, can do without Furies'. Aeschylus assumes that you can procure that court, and proceeds to rid you of the Furies. Plutarch has well remarked, *Reip. Ger.* 29, 'that any constitution is virtually destroyed by that citizen who first takes a bribe, or gives a vote out of favour'. That man is 'bribed' who does anything in a public capacity, or that is of a public nature, out of favour, when, without the favour, he would act differently from a sense of right.

659. ἐξ ἔσται ν'. ἐξέτειν' Ven.

662. αἰδουμένοις. Canter corrected it. εἴρηται λόγος probably represents εἴρηκα, like Latin 'Dixi', and 'J'ay dit'.

In the ensuing altercation, so irregular in itself and yet so regularly conducted, as the Erinnyes have the first word, v. 663, so Apollo must have the last, and say three verses corresponding to theirs, 683-685.

It is clear from v. 694, *τευχέων*, that there are *two* balloting-urns. I suppose that one was placed conveniently for one half of the judges, and one for the other: they do not sit with their backs to the house. Each judge is provided with a black ball for condemnation and a white one for acquittal. He drops one of these in the urn nearest to him, when his turn comes to vote. No one knows how he votes. The place of the urn signifies nothing.

The mode adopted (whatever it was) for grouping the persons on the stage, of

655

either on Scythia's steppes or Pelops' soil.

This senate, out of reach of gain, revered,

and fierce in anger, I do constitute

the land's unsleeping guard o'er them who sleep.

This warning to my people I have stretched

660

thus far, for future time. Now must ye rise,

take up the votes, and, reverencing your oath,

give sentence in this suit. My word is said.

CHORUS

I also am a warner to this land

by no means to condemn our fearful band.

whom the Areopagites are the most important in this tableau, made it natural that only one Erinny should speak out of each pair.

663, 4. ERINNYS. "That is your advice, Lady Athana. Mine is that they do not make light of me".

While she says this, Areopagite 1 goes and drops a black ball in an urn.

665, 6. APOLLO. "I advise them not to think to nullify my oracles, the will of Zeus". A. 2, a white ball.

667, 8. ERINNYS. "As for you, you meddle in murder-suits, and give false oracles". A. 3 condemns.

669, 70. APOLLO. "My Father meddled too. Was He wrong?" A. 4 acquits.

671, 2. ERINNYS. "You interfered with our sisters, the Moerae". A. 5 condemns.

673, 4. APOLLO. "I did what I could for my friend, in his time of need". A. 6 acquits.

675, 6. ERINNYS. "You hoecussed the venerable Moerae". A. 7 condemns.

677, 8. APOLLO. "And put you asleep at Delphi. You can do nothing". A. 8 acquits.

679, 80. ERINNYS. "So you say. This land shall see". A. 9 condemns.

681, 2. APOLLO. "Your time is past. 'Tis I shall win". A. 10 acquits.

683, 4. ERINNYS. "Insolent! I'll wait; and bless or ban". A. 11 condemns.

(3 lines APOLLO). "And I will bless, so help me Zeus and Pallas"! A. 12 acquits.

Ἄπολλων

κάγωγε χρησμούς τοὺς ἐμούς τε καὶ Διὸς
ταρβείν κελεύω, μηδ' ἀκαρπώτους κτίσαι.

665

Χορός

ἀλλ' αἵματηρὰ πράγματ' οὐ λαχῶν σέβεις,
μαντεῖα δ' οὐκέθ' ἄγνὰ μαντεύει νέμων.

Ἄπολλων

ἦ καὶ πατήρ τι σφάλλεται βουλευμάτων
πρωτοκτόνοισι προστροπαῖς Ἰξίουτος ;

670

Χορός

- (5.) τοιαῦτ' ἔδρασας καὶ Φέρητος ἐν δόμοις·
(6.) Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς.

Ἄπολλων

- (7.) οὐκουν δίκαιον τὸν σέβοντ' εὐεργετεῖν,
(8.) ἄλλως τε πάντως χῶτε δεόμενος τύχοι ;

Χορός

- (9.) σύ τοι παλαιὰς διανομὰς καταφθίσας
(10.) οἴνω παρηπάφησας ἀρχαίας θεάς.

675

667. οὐ λαχῶν. See Dem. *Meid.* 573 for the punishment of death inflicted on an Athenian who sat as dicast, οὐ λαχῶν. Then, σέβεις is rightly compared in signification with τίεις, 'take part in'.

668. μαντέσῃι μένων. I edit μαντεύει because the future tense mars all the force of the remark. Herm. changed μένων to νέμων. The reproach is very severe: "You are a mischievous and impertinent meddler in other people's business, and you do your own business vilely".

670. Next to this come, in the mss, vv. 679-682, which were first seen to be

APOLLO

665 And I, too, bid you stand in awe of mine
and Zeus his oracles, nor make them fruitless.

CHORUS

Thou with no right meddlest in murder-suits,
and dost divine and give foul divinations.

APOLLO

670 My Father, too, went wrong in his awards
on the first homicide's appeal, Ixion's?

CHORUS

Such, too, thy practices in Pheres' house ;
thou madest the Moerae make a man immortal.

APOLLO

Was it not just, then, to befriend a man
who honoured me ; and that, when he had need ?

CHORUS

675 Blighting primeval dispensations, thou
with wine didst hocus ancient goddesses.

out of place by the anonymous Editor whom Weil quotes as 'Gothanus'.

674. ἄλλω στε πάντ—χῶ τε. Correctly in copies.

675. παλαιᾶς δαίμονας mss. διανομάς Cobet, who found the two lines quoted with that reading in a Schol. on Eur. *Alc.* 12. The word διανομή is written *diamone* twice, Plin. *Epp.* 10. 117, 118, Elzevir, 1653. καταμόνας, in Hesych. s. v., ought to be κατανομᾶς τὰς μισθώσεις τῶν ἐργατῶν εἰς χρόνον. The spiteful sigmatismus is remarkable, as in ἔσωσά σ' ὡς ἴσασιν Ἑλλήνων ἕσοι Eur. *Med.* 476.

676. αἶνφ παρηπάτησας mss. This is the only place quoted for the verb παρα-

Ἄπολλων

(11.) σύ τοι τάχ' οὐκ ἔχουσα τῆς δίκης τέλος

(12.) ἐμεί τὸν ἰὸν οὐδὲν ἐχθροῖσιν βαρύν.

Χορός

(1.) λέγεις· ἐγὼ δὲ μὴ τυχοῦσα τῆς δίκης

(2.) βαρεῖα χώρα τῆδ' ὀμιλήσω πάλιν.

680

Ἄπολλων

(3.) ἀλλ' ἔν τε τοῖς νέοισι καὶ παλαιτέροις

(4.) θεοῖς ἄτιμος εἶ σύ· νικήσω δ' ἐγώ.

Χορός

ἐπεὶ καθιππάζει με πρεσβῦτιν νέος,
δίκης γενέσθαι τῆσδ' ἐπήκοος μένω,
ὡς ἀμφίβουλος οὔσα θυμοῦσθαι πόλει.

685

Ἄπολλων

.
.
.

πατῶν, not given at all in Suidas and Hesychius. The proper verb to express mean
trickery like this is παραπαφίσκω, as when Ὀπνος says, *Il.* 14. 358 :

ὕφρ' ἔτι εὔδει
Ζεὺς, ἐπεὶ αὐτῷ ἐγὼ μαλακὸν περὶ κῶμ' ἐκάλυψα,
"Ἥρη δ' ἐν φιλότῃτι παρήπαφεν εὐνηθῆναι,

where the trickery is similar. The 1 aor. παρηπάφησε ought to be read for παρέ-
φησε· ἠπάτησε, in Hesychius: he also has παρήπαφεν· ἠπάτησεν. The fut.
ἀπαφήσεις, *Anth.* 12. 26. The epic 1 aor. of ἐξαπαφίσκω occurs *Hom.* *Ar.* 375 :—

καὶ τότε ἄρ' ἔγνω ἦσιν ἐνὶ φρεσὶ Φοῖβος Ἄπολλων
οὔνεκά μιν κρήνη καλλίρροος ἐξαπάφησεν.

APOLLO

Getting no sanction of thy claim, thou soon
shalt void the venom which not hurts thy foes.

CHORUS

Thou sayest so; but if I lose the suit,
680 I'll haunt this country to its grievous hurt.

APOLLO

But both among the young and elder gods
thou art unhonoured, and 'tis I shall win.

CHORUS

Since thou young god ridest down the ancient goddess,
I stay to be a hearer of the sentence,
685 between two minds, to ban or bless the land.

APOLLO

.
.
.

where Apollo himself is tricked by the nymph Telphusa. Opp. *Hal.* 3. 94 has *ἐξαπάφησαν*.

685. ἀμφίβολος mss. ἀμφίβουλος Turnebus.

The three verses supplying the lacuna might represent Apollo as saying:

ἤδη τιν' ἐχρήην τοὺς πάλους διασκοπεῖν·
καὶ τὰς μὲν ἔρρειν, τὸν δὲ σωθῆναι, θεά,
Δίκης θ' ἔκατι, σοῦ τε, καὶ Διὸς τρίτου.

Below, v. 710, Orestes duly ascribes his escape to Apollo, Pallas, and Zeus; but Apollo speaking would rely rather on his plea "δικαίως" v. 565, and say Δίκης for ἐμοῦ.

Ἄθλία

ἐμὸν τόδ' ἔργον λοισθίαν κρῖναι δίκην,
 ψῆφον δ' Ὀρέστη τήνδ' ἐγὼ προσθήσομαι·
 μήτηρ γὰρ οὔτις ἐστὶν ἢ μ' ἐγείνατο,
 τὸ δ' ἄρσεν αἰνῶ πάντα πλὴν γάμου τυχεῖν,
 ἅπαντι θυμῶ, κάρτα δ' εἰμὶ τοῦ πατρός. 690
 οὔτω γυναικὸς οὐ προτιμήσω μόρον
 ἄνδρα κτανούσης δωμάτων ἐπίσκοπον·
 νικᾶ δ' Ὀρέστης κἂν ἰσόψηφος κριθῆ.
 ἐκβάλλεθ' ὡς τάχιστα τευχέων πάλους
 ὅσοις δικαστῶν τοῦτ' ἐπέσταλται τέλος. 695

Ὀρέστης

ὦ Φοῖβ' Ἄπολλον, πῶς ἀγὼν κριθήσεται ;

Χορός

ὦ Νυξ μέλαινα μήτερ, ἄρ' ὀράς τάδε ;

Ὀρέστης

νῦν ἀγχόνης μοι τέρματ', ἧ φάος βλέπειν.

686. *λοισθίαν* (sub. *ἐμὲ*). Here it means 'after the twelve votes are sorted'. She holds up a white ball to view as she speaks, and, assuming her full authority as the divine founder of that court, declares: that by virtue of that vote of hers Orestes has a majority, *νικᾶ*, in case, *κἂν*, the votes actually given are equal. She does not drop her white ball in an urn. She keeps it as a token and symbol of what shall be the rule and practice in every like case hereafter.

This is how Cicero (very clearly, *pro Mil.* 3) understood this matter of the 'calculus Minervae': in the same way also Stanley, Schütz, Bothe, Müller, Schömann, Weil, Paley, Drake. Müller and Schömann especially have discussed the question in an exhaustive and thorough manner.

On the other side Hermann, Dindorf, Linwood think that this first Areopagite

ATHANA

My part is, last of all, to judge the case.

and to Orestes I shall give this vote.

There is no mother who bore me; in all things

with all my heart, except in taking wedlock,

690 I laud the male, and am my Sire's own child.

So will I not give preference to her fate,

the wife's, who slew her lord, the household's master.

Orestes wins though found with equal votes.

Now, judges, ye on whom this task is laid,

695 cast forth with speed the ballots from the urns.

ORESTES

O Phoebus! how will it be judged, this contest?

CHORUS

O Night! black mother! dost behold this crisis?

ORESTES

Strangling is now my goal, or dawn of light.

court consisted of an odd number of judges, perhaps 15; that Minerva actually gave her vote in the urn like the rest; that the votes for each side were found to be equal, and so Orestes was acquitted.

Hermann argued for his view with great vigour and even acrimony against Müller and Schömann. We have the assurance that no passage has been overlooked and no point missed, on either side. After working the arguments over with much interest and curiosity, I feel that Müller is right.

690, 3. θυμῶ. νικᾶ. κριθῆ.

697. μέρ, for μητέρα.

698. νᾶν for νῦν. Abresch first gave this line to Orestes; 697-700 being given to εὐ in M.

Χορός

ἡμῖν γὰρ ἔρρειν ἧ πρόσω τιμὰς μένειν.

Ἀπόλλων

πεμπάζετ' ὀρθῶς ἐκβολὰς ψήφων, ξένοι,
τὸ μὴ ἀδικεῖν σέβοντες ἐν διαιρέσει·
γνώμης ἀπούσης πῆμα γίγνεται μέγα,
παρουσα δ' οἶκον ψήφος ὄρθωσεν μία.

700

Ἀθήνα

ἀνὴρ ὄδ' ἐκπέφευγεν αἵματος δίκην,
ἴσον γὰρ ἐστι τὰρίθμημα τῶν πάλων.

705

Ὀρέστης

ὦ Παλλάς, ὦ σώσασα τοὺς ἐμοὺς δόμους,
γαίας πατρώας ἐστερημένον σύ τοι
κατώκισάς με· καί τις Ἑλλήνων ἐρεῖ
Ἄργεῖος ἀνὴρ αὔθις, ἔν τε χρήμασιν
οἰκῆ πατρώοις, Παλλάδος καὶ Λοξίου
ἕκατι, καὶ τοῦ πάντα κραίνοντος τρίτου
Σωτήρος· ὃς πατρῶων αἰδεσθεῖς μόρον

710

699. γὰρ refers to ἀρ' ὄρᾶς τάδε; v. 697. Understand ἀνάγκη with ἔρρειν. Then mss and Editors, τιμὰς νέμειν. Their office is ποιναὶς νέμειν, not τιμὰς, and we must read μένειν.

700. M marks a change of speaker here by a dash at the beginning of the line. Victorius first gave the lines to Apollo.

701. in diribitione, not "in diremtione" with Lat. Fr.

702. γν ὡ μῆσδ' ἀπό υσησ. πῆμαγί νεται μέγα. I omit the δ' because nothing is so proper as an asyndeton in the enunciation of a gnome like this.

703. βαλὸ υσατ' ὁ ἴ κον. So all Editors and Weil. Aeschylus would never

CHORUS

We come to naught or else our rights abide.

APOLLO

700 Friends, count aright the outcome of the votes,
and practice no unfairness in the sorting:
a judgement absent, there ensues much woe;
and one vote present rights a house again.

ATHANA

705 He is absolved from bloodshed's penalty:
the count of votes for each side is the same.

ORESTES

O Pallas, who hast saved my house, when I
was of my native land bereft, thou hast
restored me; and each Greek shall say: "Again
an Argive, in his father's rich domain
710 he dwells, by grace of Pallas, Loxias,
and the all-ratifying third, the Saviour,"
who saves me, honouring my father's fate

represent a voting-pebble as 'setting up again a house or household by hitting it'. The true reading is *παροῦσα δ'*; and the metaphor in *πῆμα* and *ἔρρωσεν* that of a storm-tost ship.

704. ὄ γ'. 3δ' Ven. Fl.

706, 7. ὦ σώσα, σα written over. γαίας Dind. for καὶ γῆς.

709. ἀνῆρ mss. ἀνῆρ Porson.

712. Zeus had a temple, *Δισωτήριον*, on the Acropolis. Weil regards *δρῶν* as an error caused by *μόρον* written above it. It ought to be *παρεῖς*, 'having set aside', or the like.

σώζει με, μητρὸς τάσδε συνδίκους ὄρων.
 ἐγὼ δὲ χώρα τῆδε καὶ τῷ σῶ στρατῷ
 τὸ λοιπὸν εἰς ἅπαντα πλειστήρη χρόνον
 ὀρκωμοτήσας, νῦν ἄπειμι πρὸς δόμους.
 [μήτοι τιν' ἄνδρα δεῦρο πρυμνήτην χθονὸς
 ἔλθόντ' ἐποίσειν εἶ κεκασμένον δόρυ.
 αὐτοὶ γὰρ ἡμεῖς ὄντες ἐν τάφοις τότε
 τοῖς τὰμὰ παρβαίνουσι νῦν ὀρκώματα
 ἀμηχάνοισι πράξομεν δυσπραξίαις,
 ὁδοὺς ἀθύμους καὶ παρόρριθας πόρους
 τιθέντες, ὡς αὐτοῖσι μεταμέλη πόνος.
 ὀρθουμένων δέ, καὶ πόλιν τὴν Παλλάδος
 τιμῶσιν ἀεὶ τήνδε συμμαχῶ δορὶ
 αὐτοῖσιν ἡμεῖς ἐσμεν εὐμενέστεροι.]
 καὶ χαῖρε, καὶ σὺ καὶ πολιτισσοῦχος λεώς.
 πάλαισμι' ἄφυκτον τοῖς ἐναντίοις ἔχοι
 σωτήριόν τε καὶ δορὸς νικηφόρου.

715

720

725

713. Athana was also "Σώτειρα, παρὰ τοῖς Ἑλλησι," Hesych. s. v.

715. πλειστήρης, 'furnishing, or furnished with, the greatest amount', τὰ πλεῖστα, on the analogy of πεντήρης, from *αρω, not ἐρέσσω. In *Choeph.* 1029, πλειστηρίζομαι seems to mean 'I declare Loxias to be most abundantly chargeable with imputations'. See J. Poll. p. 277, Bekker.

717-726. Dind. and Weil mark the interpolation from v. 719 to 726, for it seems indubitable, from the style, that there is an interpolation. I add to it vv. 717, 718, because they are too meagre, curt, and inadequate an account of the oath. The things objected to by Weil and Dind. are: τότε, v. 719, the hyperbaton of νῦν, v. 720, the πράξομεν δυσπραξίαις, v. 721, the πόνος of v. 723, ὀρθουμένων v. 724, τιμῶσιν v. 725, and ἐσμεν v. 726. It may be added that this is the only place where μεταμέλειν is found in Aesch., or πράσσειν ὡς (the Latin *faciam ut cum poeniteat*); the word παρόρριθας occurs only here: it was this, perhaps, which suggested Horace, *Carmin.* I. 15, 5, "mala ducis avi domum", and *Epid.* 10, 1, "mala saluta navis

although he saw these pleaders for my mother.

Now with this country and thy fighting men

715 when I have plighted oath, to last henceforth

for all surviving time, I will go home :

[an oath that no man, pilot of my land,

come here to brandish his well practised spear.

Myself, then in the grave, will yet effect,

720 by hampering mischances, that they rue

their pains, who contravene my present oaths :

will bring about for them despondent marches,

and paths attended by ill-omened birds.

If they uphold these oaths, and always honour

725 Pallas her city with confederate spear

I shall the kinder be to them.] Farewell,

thou and this state-guard host ; and may it have

resistless force to grapple with its foes,

to bring it safety, triumph to its spear.

exit alite''. It is possible to give a translation of the rejected lines, after making many allowances for the interpolator ; but the proper emendation of spurious verses would result in new ones.

Much care was taken to exclude interpolations such as this. Lyeurgus the orator passed a law enacting that well authenticated copies of the tragedies of Aeschylus, Sophocles, and Euripides should be preserved in the public treasury ; and that it should be unlawful for any of them to be presented on the stage unless the Chief Secretary of State, ὁ γραμματεὺς τῆς πόλεως, were present, with the authorized version before him, to take note of any divergence, omission, or interpolation made by the actors. This enactment, however, is one of that kind which is easily evaded and is soon set aside ; and the interpolation may even have been made in the 130 years between 459 B.C. and the law of Lyeurgus. Plut. *Vit. Orat.* Lyeurgus.

728. ἔχouis mss. The wish is idle, addressed to Athana ; suitable as expressing gratitude to Athens : therefore, ἔχoui.

Χορός

(στρ. α')

Apollo and
Orestes
leave, fol-
lowed by the
twelve
judges.

ἰὼ, θεοὶ νέοι,

730

παιλιούσ νόμους

καθιππάσασθε κάκ χερῶν εἴλεσθέ μου·

ἐγὼ δ' ἄτιμος ἅ τάλαινα βαρύκοτος

στενάζω ; τί ρέξω ;

γένωμαι δυσοίστα πολίταις·

735

ἐν γὰρ τᾶδε, φεῦ,

ἴον ἴον ἀντιπενθῆ μεθεῖσα καρδίας,

σταλαγμὸν χθονὶ

ἄφορον, ἐκ δὲ τοῦ

λειχῆν ἄφυλλος ἄτεκνος, ὦ δίκαια, δίκαια,

740

πέδον ἐπισύμενος

βροτοφθόρους κηλίδας ἐν χώρᾳ βαλεῖ.

ἔπαθον, ὦ, μεγάλα τοι,

κόραι δυστυχεῖς Νυκτὸς ἀτιμοπενθεῖς.

730. ἰὼ θεοὶ νεώτεροι. I write νέοι as a better correlative of παλαιούς, v. 731 : because an iambic dimeter is not a fit measure in which to lead off a burst of passion, but a dochmius is ; because an analysis of the metres shows that all the lines are either dochmiac or bacchiac or trimeter iambic, finishing off with one composed of a dochmius, dactyl and trochaic dipodia.

733. ἡ τάλαινα.

734, 5. These two verses come after v. 742 in the mss. Weil transposed them, and restored both syntax and connexion of ideas.

735. δύσοιστα. δύσοιστα Müller, an Old Attic poetic form, of which there are several examples in Aeschylus. The line is bacchiac trimeter. The correct discrimination of the verses had not been made by any of my predecessors.

CHORUS

730 O ye youngster gods!
 ye my statutes old
 have ridden down and snatched them from my aged grasp.
 And I all-scorned, forlorn, in this my grievous spite
 but murmur? nay do—what?

735 Let's make us—destructful—to th' folk here!
 on this country, ugh!
 casting grief-avenging drops! venom! venom from our heart!
 a rain noisome to
 this land; whence shall come

740 a tetter eating buds and babes, Io for Right!
 darting upon the ground,
 and scatter health-destroying pest-spots on the soil.
 I have endured hardships immense!
 th' ill-starred girls of Night, we of unseemly sorrows.

740. **λι χήν** mss. Then **ιὼ δίκαια**. I write $\bar{\omega}$ *δίκαια*, *δίκαια*, like $\bar{\omega}$ *πόλις*, *πόλις*, because the verse is clearly an iambic trimeter.

742. **βαλεῖν** mss. *βαλεῖ* Turnebus.

743. **ἔπαθον ἰὼ μεγάλατοι**. The line is either cretic or bacchiac dimeter with a resolved arsis: therefore I write $\bar{\omega}$. *τοι* is the enclitic particle accentuating a preceding epithet.

745, foll. It is important to observe that the Furies are not in any way enjoked by Athana. Both in *οὐ νενίκησθ'* and *οὐκ ἔστ' ἄτιμοι* *infra* she calls their attention to the fact that Zeus and six judges are on one side, and themselves, the Erinnyes, and six judges on the other. In such a deadlock, and when they have formally entrusted the arbitrament to her, v. 405, Athana submits that they cannot fairly object if she chooses to give her vote on her father's side.

ἐμοὶ πίθεσθε μὴ βαρυστόνως φέρειν 745
 οὐ γὰρ νενίκησθ', ἀλλ' ἰσόψηφος δίκη
 ἐξήλθ' ἀληθῶς, οὐκ ἀτιμία σέθεν.
 ἀλλ' ἐκ Διὸς γὰρ λαμπρὰ μαρτύρια παρῆν,
 αὐτός θ' ὁ χρήσας αὐτὸς ἦν ὁ μαρτυρῶν
 ὡς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν. 750
 ὑμεῖς δὲ μὴ θυμοῦσθε, μηδὲ τῆδε γῆ
 βαρὺν κότον σκῆψησθε, μηδ' ἀκαρπίαν
 τεύξητ' ἀφείσαι μαινάδων σταλάγματα,
 βοτῆρας ἄχναις σπερμάτων ἀνημέρους.
 ἐγὼ γὰρ ὑμῖν πανδίκως ὑπίσχομαι 755
 ἔδρας τε καὶ κευθμῶνας ἐνδίκου χθονός,
 λιπαροθρόνοισιν ἡμένας ἐπ' ἐσχάrais,
 ἔξειν, ὑπ' ἀστῶν τῶνδε τιμαλφουμένας.

Χορός

(ἀντ. ἀ)

ἰώ, θεοὶ νέοι,
 παλαιοὺς νόμους 760
 καθιππάσασθε κακ' χερῶν εἴλεσθέ μου·
 ἐγὼ δ' ἄτιμος ἀτάλαινα βαρύκοτος

745. *πίθεσθε*. *πίθεσθε* Turnebus.746. *ἰ' . . . σό ψηφοσδίκη*, a reading not recorded in the editions.749, 50. *ἀντό-σθ' ὁ . . . θήσασ*. *χρήσας* Turnebus. Then, *ὡ σταῦτ'*.751, 2. *ὑμεῖ σ δέτε τῆιδεγῆι βαρὺν κότον σκῆψησθε· μηθυμό υσθε*. The scribe omitted *μὴ θυμοῦσθε* by mistake, and then inserted it in a wrong place. The restoration is Weill's, after some attempts made by Hermann and others.

ATHANA

745 Yield to me not to take it angrily :
 you are not worsted : with like votes the suit
 did truly issue, in no scorn of you.
 Clear evidence from Zeus appeared ; and he
 who gave it also gave the oracle
 750 that, this deed done, Orestes should receive
 no harm. Be not ye wroth, nor at the land
 launch your grave rancour, nor create a dearth
 by dropping foam-flakes from your frenzied breasts,
 ungentle shepherds of the sprouting seeds.
 755 I in good faith engage that ye shall have
 dwellings and haunts beneath this righteous earth,
 seated at altars girdled with bright thrones,
 and magnified by these my citizeus.

CHORUS

O ye youngster gods !
 760 ye my statutes old
 have ridden down and snatched them from my aged grasp.
 And I all-scorned, forlorn, in this my grievous spite

753. *τέυξητ'*. Then *δαιμόνων*. The corruption is an anagrammatic one for *μαινάδων*, a term which the Furies applied to themselves above, v. 470. The other suggestions, of which Weil's *μαιολῶν* is the latest I know, are such as *πνευμόνων* Wakef., *δαίτων* Herm.

754. *βρωτῆρ ασάιχμάσ* mss and Schol. *βοτῆρας* Weil, like *φίτυποιμένος* below, v. 865. *ἄχραις* Wieseler, 'the sheaths of the young seeds'. Corrections such as these are like beautiful poems.

στενάζω; τί ρέξω;
 γένωμαι δυσοίστα πολίταις·
 ἐν γὰ τᾶδε, φεῦ,
 ἴον ἴον ἀντιπενθῆ μεθεῖσα καρδίας,
 σταλαγμὸν χθονὶ
 ἄφορον, ἐκ δὲ τοῦ
 λειχὴν ἄφυλλος ἄτεκνος, ὦ δίκαια, δίκαια,
 πέδον ἐπισύμενος
 βροτοφθόρους κηλίδας ἐν χώρα βαλεῖ.
 ἔπαθον, ὦ, μεγάλα τοι,
 κόραι δυστυχεῖς Νυκτὸς ἀτιμοπενθεῖς.

765

770

Ἰθάκη

οὐκ ἔστ' ἄτιμοι· μηδ' ὑπερθύμως ἄγαν
 θεαὶ βροτῶν στήσητε δύσκηλον χθόνα

 καὶ γὰρ πέποιθα Ζηνί, καί, τί δεῖ λέγειν;
 καὶ κληῖδας οἶδα δώματος μόνη θεῶν
 ἐν ᾧ κεραυνὸς ἐστὶν ἐσφραγισμένος.
 ἀλλ' οὐδὲν αὐτοῦ δεῖ. σὺ δ' εὐπιθῆς ἐμοὶ
 γλώσσης ματαιίας μὴ ἰκβάλῃς ἐπὶ χθόνα
 καρπὸν φέροντα πάντα μὴ πράσσειν καλῶς.

775

780

775. So M etc. Herm. quotes Soph. *O.C.* 1041, κύριον στήσω τέκνων. Linwood prefers κτίσητε. The Schol. δύσκηλον· δυσθεράπειτον, derives it from κήλη, *ramez*. Weil expected a word formed from κηλῖς, to mean 'contaminated', and proposed δύσκηλιν. Aesch. regarded δύσκηλος as connected with κηλέω (whether he was wrong or right) and as the opposite of εὐκηλος, which he uses *Agam.* 455, according to my conjecture εὐκαλοῖ. Plesych. has, εὐκαλεῖ· ἀτρεμίζει. εὐκάλεια· ἡσυχία. εὐκαλον· ὄσιον.

but murmur? nay do—what?

Let's make us—destructful—to th' folk here!

765

on this country, ugh!

casting grief-avenging drops! venom! venom from our heart!

a rain noisome to

this land; whence shall come

a tetter eating buds and babes, Io for Right!

770

darting upon the ground,

and scatter health-destroying pest-spots on the soil.

I have endured hardships immense,

th' ill-starred girls of Night, we of unseemly sorrows.

ATHANA

Ye are not scorned. Make not in too much wrath,

775

ye deities, men's land disquieted

.

I too put faith in Zeus, and—wherefore say it?—

alone of gods I know that chamber's keys

where lies the thunder sealed and registered.

But there's no need of it. O yield to me!

780

and cast not on the earth from reckless tongue

the seed that makes all other seed to fail.

Supposing that Aesch. used *δύσκηλος* as meaning 'unquiet' then a line is lost which completed the expression of thought; and Weil's 'ratio antithetica' indicates a lacuna. The line would mean:

λιμοῦ νόσων τε προσδοκῶσαν ἐσβολάς.

777. *δωμάτων* MSS. *δώματος* Casaubon.

779. *εὐπειθής* MSS. *εὐπιθής* Hermann.

κοίμα κελαινοῦ κύματος πικρὸν μένος·
 ὡς, σεμνότιμος καὶ ξυνοικῆτωρ ἐμοί,
 πολλῆς δὲ χώρας τῆσδε τὰκροθίνια,
 θύη πρὸ παίδων καὶ γαμηλίου τέλους,
 ἔχουσ', ἐς αἰὲ τόνδ' ἐπαινέσεις λόγον.

785

Χορός

(στρ. β')

ἐμὲ παθεῖν τάδε·

φεῦ·

ἐμὲ παλαιόφρονα,

κατά τε γᾶν οἰχνεῖν·

790

φεῦ·

ἀτίετον μύσος·

πνέω τοι μένος,

ἅπαντά τε κότον·

οἶ οἶ δᾶ φεῦ·

795

τίς μ' ὑποδύεται πλευρ' ὀδύνα; θυμὸν

ἄϊε, μᾶτερ, ὦ

Νύξ· ἀπὸ γάρ με τιμᾶν δαναϊᾶν θεῶν

δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

783. There was a full stop at ἐμοί, which Weil removed and put a comma at ὡς, joining ὡς . . . ἐπαινέσεις. Perhaps ἐπαινέσει.

784. τῆσ-δέτ' ἄκρο θί νια. τῆσδε τὰκροθίνια Turnebus. Herm. and Weil read τῆσδ' ἔτ' which seriously encumbers the expression.

790. καταγᾶν ὁ κικί ν (κατάτεγᾶν in the antistrophe). οἰχνεῖν Hermann, which is confirmed by Athana's paraphrase, ἄτιμος ἔρρειν, v. 803. The meaning is 'go roaming vainly over the world, with no victim to chase and play the vampire on, because they are all dealt with by immaculate courts of justice heedless of my divine sanction!'

Calm the black billow's bitter energy:
most worshipful, my neighbour, thou shalt take
this empire's choicest gifts, burnt offerings made
ere children are begot, or nuptial rites
785 achieved, and evermore approve my words.

CHORUS

Me, me suffer this!

bah!

me with the thoughts of old!

790 o'er earth vainly roam!

bah!

a scorned hateful thing!

I breathe furious rage,

and each form of spite.

795 Oy, oy, da, bah!

what is this smart that creeps under my ribs? O mark
my wrath, mother, O

Night! for the rude-of-hand tricks of the gods have reft
me of my ancient rights, setting me down for naught.

791, 2. This $\phi\epsilon\upsilon$ comes after $\acute{\alpha}\tau\acute{\iota}\epsilon\tau\omicron\nu$ in mss. Hermann placed it rightly. Then $\mu\upsilon\sigma\omicron\sigma$. $\mu\acute{\upsilon}\sigma\omicron\sigma$ Ven. Fl.

796. $\acute{\upsilon}\pi\omicron\delta\epsilon\tau\alpha\iota$ $\pi\lambda\epsilon\nu\rho\acute{\alpha}\sigma$ ($\acute{\upsilon}\pi\omicron\delta\acute{\upsilon}\epsilon\tau\alpha\iota$ in the antistrophe). $\pi\lambda\epsilon\acute{\upsilon}\rho'$ Weil. The verse is dochmiac dimeter.

797. I add the $\tilde{\omega}$ to complete a dochmius: for $\tilde{\omega}$ at the end of a rhythmical order, see v. 316.

798. $\tau\iota\ \mu\acute{\omega}\nu$ (.α. over $\acute{\omega}$) $\delta\alpha\mu\acute{\alpha}\nu$. . . $\omega\nu$ (.αν. over ω). The antistrophe has $\tau\iota\ \mu\acute{\alpha}\nu$ $\delta\alpha\mu\acute{\iota}\ \alpha\nu$. $\delta\alpha\nu\alpha\iota\acute{\alpha}\nu$ L. Dindorf, which Weil adopts, comparing v. 365 and the like. A dochmiac dimeter: $\theta\epsilon\acute{\omega}\nu$ is a monosyllable.

799. $\delta\acute{\omicron}\lambda\omega$ (with $\omicron\iota$ over ω); in the antistr., $\delta\acute{\omicron}\lambda\omega$. The expression 'have hoisted,

οὔτοι καμουμαί σοι λέγουσα τὰγαθά· 800
 ὡς μήποτ' εἴπῃς πρὸς νεωτέρας ἐμοῦ
 θεὸς παλαιὰ καὶ πολισσούχων βροτῶν
 ἄτιμος ἔρρειν τοῦδ' ἀπόξενος πέδου.
 ἔξεστι γάρ σοι τῆσδε γαμόρφω χθονός 805
 εἶναι, δικαίως ἐς τὸ πᾶν τιμωμένη.
 ἀλλ' εἰ μὲν ἀγνόν ἐστί σοι Πειθοῦς σέβας,
 γλώσσης ἐμῆς μείλιγμα, καὶ θελκτῆριον,
 σὺ δ' οὖν μένοις ἄν· εἰ δὲ μὴ θέλεις μένειν,
 οὐτὰν δικαίως τῆδ' ἐπιρρέποισ πόλει 810
 μῆνιν τιν', ἢ κότον τιν', ἢ βλάβην στρατῶ.

Χόρος

ἐμὲ παθεῖν τάδε·
 φεῦ·
 ἐμὲ παλαιόφρονα,
 κατὰ τε γᾶν οἰχνεῖν·
 φεῦ· 815
 ἀτίετον μύσος·

or ousted, me, as a thing of no account, out of my ancient prerogatives' is strong and appropriate.

800-810. These eleven verses come after the antistrophe in M, a likely mistake of the scribe. Weil seems to be right in placing them here, because Athana more clearly replies to single exclamations and deprecates particular threats of the Furies, which it is more natural she should do on hearing them the first time, and make a more prolonged propitiatory appeal on the second hearing. Thus, *παλαιὰ* v. 802 is the echo of *παλαιόφρονα* v. 789, *ἄτιμος ἔρρειν* v. 803 of *κατὰ γᾶν οἰχνεῖν* v. 790, *μῆνιν τιν' ἢ κότον τιν'* of *μένος* and *κότος* vv. 793, 4. So Weil. The promise of a

ATHANA

800 I will not tire of telling thee thy gains
 lest thou an ancient goddess say that, spurned
 by me thy junior and this city's guards,
 thou art chased a wandering outcast from this soil.
 'Tis thine to have thy freehold in this land,
 805 for ever justly honoured. If with thee
 Persuasion's majesty, my tongue's caress,
 is holy deemed, and keeps its charm, then stay.
 If thou wilt not, then canst thou not uprightly
 let any wrath, or spite, or harm weigh down
 810 upon this city and its fighting men.

CHORUS

Me, me suffer this!
 bah!
 me with the thoughts of eke!
 o'er earth vainly roam!
 815 bah!
 a scorned hateful thing!

freehold residence in Athens, v. 804, is also a direct attempt to appease them in their anticipated *κατὰ γὰν οἰχνεῖν*.

804, 5. These came after v. 810. Weil placed them here in a more probable and intelligible connexion.

804. τῆ-δεγ' ἀμό ἱρουχθονοσ. τῆσδε γαμόρφ Dobree.

806. Weil put the comma after *μείλιγμα* and joins *ἀγνὸν . . . καὶ θελκτήριον*. Heimsoeth's *μαλθακτήριον* does not seem so good.

808. θέλ ησ (ει over η).

809. ὄ υτ' ἀν. οὔταν Wellauer, οὔταν Herm.

πνέω τοι μένος,

ἄπαντά τε κότον·

οἷ οἷ δᾶ φεῦ·

τίς μ' ὑποδύεται πλευρ' ὀδύνα; θυμὸν

ἄϊε, μάτερ, ὦ

Νύξ· ἀπὸ γάρ με τιμᾶν δαναιᾶν θεῶν

δυσπάλαμοι παρ' οὐδὲν ἦραν δόλοι.

820

Ἄθίνα

ὀργὰς ξυνοίσω σοι, γεραιτέρα γὰρ εἶ,

καὶ τῷ μὲν εἶ σὺ κάρτ' ἐμοῦ σοφωτέρα·

φρονεῖν δὲ κάμοι Ζεὺς ἔδωκεν οὐ κακῶς.

825

ὑμεῖς ἐς ἀλλόφυλον ἔλθούσαι χθόνα

γῆς τῆσδ' ἐρασθήσεσθε· προὔννεπω τάδε.

οὐπιρρέων γὰρ τιμιώτερος χρόνος

ἔσται πολίταις τοῖσδε· καὶ σὺ τιμίαν

ἔδραν ἔχουσα πρὸς δόμοις Ἐρεχθέως

τεύξει παρ' ἀνδρῶν καὶ γυναικείων στόλων

ὄσ' ἂν παρ' ἄλλων οὔποτε σχέθεις βροτῶν.

[σὺ δ' ἐν τόποισι τοῖς ἐμοῖσι μὴ βάλῃς

830

825. καὶ τοι μὲν σὺ κάρ τ'. καὶ τῷ μὲν εἶ σὺ Wieseler. The Scholium explains τῷ by διὰ τὸν χρόνον. Compare Hom. II. 19. 218, Ulysses is speaking :

. . . ἐγὼ δὲ κε σείο νοήματί γε προβαλοίμην
πολλόν, ἐπεὶ πρότερος γενόμην.

826. The abruptness of transition, and the want of a line to suit the exact correspondence of iambic systems induced Weil to mark a lacuna here with the mean-



I breathe furious rage,
and each form of spite.

Oy, oy, da, bah!

820 What is this smart that creeps under my ribs? O mark
my wrath, mother, O

Night! for the rude-of-hand tricks of the gods have reft
me of my ancient rights, setting me down for naught.

ATHANA

825 Thine anger I will bear: thou art my senior,
and thereby wiser far than I; and yet
to me, too, Zeus not sparingly gave wit.

.

If ye repair to some extraneous soil
ye will regret this land: I give ye warning.

830 Time flowing on shall still more glorious be
for these inhabitants. By Erechtheus' halls
thou having honoured residence shalt get,
from men and trains of women, tributes such
as thou wouldst never have from other men.

[Then fling not broadcast, thou, on my domains

ing "itaque me audi optima suadentem". The Scholium is also *λείπει δ και*. The line might be:

πείθει φιλοφρονῶν τις οὐ τὰ χείρονα.

827. *ἴμεῖς δ'* MSS. I omit *δ'*. The asyndeton is better, and this may be the place to which *λείπει δ και* belongs.

832. *τέυ ξη.*

833. *'ό σην.* *βσ'* àν H. L. Ahrens.

834-842. I am constrained to condemn these nine verses. They fit in nowhere.

μῆθ' αἵματηρὰς θηγάνας, σπλάγχνων βλάβας
 νέων, αἰνοῖσι ἐμμανεῖς θυμώμασιν·
 μηδ' ἐξελοῦσ' ὡς καρδίαν ἀλεκτόρων
 ἐν τοῖς ἐμοῖς ἀστοῖσιν ἰδρύσης Ἄρη
 ἐμφύλιόν τε καὶ πρὸς ἀλλήλους θρασύν.
 θυραῖος ἔστω πόλεμος οὐ μόλις παρών,
 ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρωσ,
 ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.]
 τοιαῦθ' ἐλέσθαι σοι πάρεστιν ἐξ ἐμοῦ,
 εὖ δρῶσαν, εὖ πάσχουσαν, εὖ τιμωμένην,
 χώρας μετασχεῖν τῆσδε θεοφιλεστάτης.

835

840

845

Χορός

ἄνασσ' Ἀθάνα, τίνα με φῆς ἔχειν ἔδραν;

Ἀθάνα

πάσης ἀπήμον' οἰζύος· δέχου δὲ σύ.

Χορός

καὶ δὴ δέδεγμαί· τίς δέ μοι τιμὴ μένει;

They teem with harsh and vulgar metaphors. They breathe no persuasion; but very much the contrary, as if one should say 'Were I in your place, this is what I would do'.

Dindorf condemned all from 834 to 845. He condemns so much that I did not heed him until I was convinced beyond the possibility of recantation. Verses 843-845 are genuine: my translation of vv. 834-842 was made at a time when I yet hoped that they might be saved.

The ἐν τόποισι τοῖς ἐμοῖσι jars with ἐν τοῖς ἐμοῖς ἀστοῖσιν. If Horace read

835 thy gory grindstones, banes of youthful breasts,
 maddening with passions not inspired by wine.
 Nor draw the heart from fighting cocks and plant
 among my citizens domestic war
 with reckless internecine provocation.

840 Let foreign war come freely here, in which
 shall be a furious passion for fair fame;
 I mean no battle of the household bird.]
 Such guerdons thou may'st gain from me, and as
 kind doer, kindly treated, kindly honoured,
 845 share in this land by gods most well-beloved.

CHORUS

What sort of home shall mine be, queen Athana?

ATHANA

Free from the pain of every grief: accept it.

CHORUS

Say I accept: what dignity awaits me?

αἵματηρὰς θηγάνας, so did Martial read "O tempora! O mores!" A lie is soon believed. The right word for 'drawing' a fowl is *ἐξαιρεῖν*, and that is a wrong argument in favour of *ἐξελοῦσ'*. *οὐ μάλιστα παρῶν* is Latin, *non parum praesens*. *ἐνοίκια ὄρνιθες* are Pliny's "villaticae alites", N. II. 23. 1. As soon as the foolish favour of one's prejudice is withdrawn, these lines have nothing to make them acceptable.

846. *φῆσ*. Perhaps *ἔξειν* would be better here.

848. *τί σδέμοι τι μὴ μὲν εἶ*. One would expect *τίνα δ' ἔμοι τιμὴν νεμεῖς*;

Ἄθάνη

ὥς μή τιν' οἶκον εὐθενεῖν ἄνευ σέθεν.

Χορός

σὺ τοῦτο πράξεις ὥστ' ἐμὲ σθένειν τόσον ;

850

Ἄθάνη

τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.

Χορός

καί μοι πρόπαντος ἐγγύην θήσει χρόνου ;

Ἄθάνη

ἔξεστι γάρ μοι μὴ λέγειν ἂ μὴ τελῶ.

Χορός

θέλγειν μ' ἔοικας καὶ μεθιστάναι κότου.

Ἄθάνη

τοίγαρ καταχᾶσον οὓς ἐπικτήσει φίλους.

855

849. ἐν σθενεῖν. εὐθενεῖν Scaliger.

852. προ παντὸ σ. πρόπαντος Abresch, for πρὸ παντὸς written up to his time.

853. ἔνεστι, Meineke, is not as good as ἔξεστι.

854. θέλξειν and μεθισταμαι mss and Edd. But it is much more likely that Aeschylus wrote θέλγειν and μεθιστάναι, which I edit.

855. τοῖ γὰρ καταχθόν' ὁ ὕσ' ἐπι κτηση. κατὰ χθόν' οὖσ' means 'being some-

ATHANA

That not one household thrive where thou art not.

CHORUS

850 Will you effect that I have all this power?

ATHANA

I will steer straight thy worshipper's affairs.

CHORUS

And give me surety for all future time?

ATHANA

What I will not perform I need not promise.

CHORUS

You seem to charm and move me from my wrath.

ATHANA

855 Then bless with spells the friends whom you will gain.

where about in the world'. *ἐφυννήσαι* v. 856 (compare Hesych. *ἐφυννέεις*· *ἐπάδεις*, Σοφοκλῆς) suggested to Weil *κατᾶσον* which he puts forward rather diffidently, but no word could suit better. Hesychius gives, *κατῆσαι*, i.e. *κατᾶσαι*· *κατακληῆσαι*, and *κατησάτην*· *κατεκληησάτην*. The meaning is: 'Tranquillise the fears of your displeasure which are now entertained by those who are to be your friends, by invoking blessings upon them'. The reader will call to mind *δύσκηλον*, v. 775.

Χορός

τί οὖν μ' ἄνωγας τῆδ' ἐφυμνήσαι χθονί;

Ἄθῆνα

ὅποια νίκης μὴ κακῆς ἐπίσκοπα,
καὶ ταῦτα· γῆθεν ἔκ τε ποντίας δρόσου
ἐξ οὐρανοῦ τε κἀνέμων ἀήματα
εὐηλίως πνέοντ' ἐπιστείχειν χθόνα·
καρπὸν τε γαίας καὶ βοτῶν ἐπίρρυτον
ἄστοισιν εὐθενοῦντα μὴ κάμνειν χρόνῳ,
καὶ τῶν βροτείων σπερμάτων σωτηρίαν·
τῶν δ' εὐσεβούντων εὐφορωτέρα πέλοι·
στέργω γάρ, ἀνδρὸς φυτυποίμενος δίκην,
τὸ τῶν δικαίων τῶνδ' ἀπένθητον γένος.
τοιαῦτα σοῦσσι. τῶν ἀρειφάτων δ' ἐγὼ
πρεπτῶν ἀγώνων οὐκ ἀνέξομαι τὸ μὴ οὐ
τῆνδ' ἀστύνικον ἐν βροτοῖς τιμᾶν πόλιν.

860

865

857. Athana being asked by the Eumenides what tokens of good-will they can offer in sign of submission says: 'Let them be such as accord with the absence of all ill-will which marks my victory over you: bless my people in the salubrity of their climate, the fertility of their soil, their cattle, the healthiness of their children, the good behaviour of the great majority of the citizens: I will be answerable myself for their victory in war'.

The other interpretation 'such things as have no evil results when victory is won' (Weil) will not bear examination and reflection. It seems to have taken rise out of the expunged verses, 834-842.

861. βροτῶν MSS. βοτῶν Stanley.

862. εὐθεν ὁ νητασ (a dot on σ).

864. τῶν δυσσεβόντων γ' ἔκ φ ο ρ ωτέρ α πέλο ι σ'. The δ' is omitted in Ven. Fl. Farn. Herm. keeps πέλοισ, and those who follow him are content with the meaning 'but may you be rather a carter-out of the impious, as weeds and

CHORUS

What do you bid me conjure for this land?

ATHANA

Such things as suit a victory not ungentle,
 even these: that both from earth and dew marine,
 that both from sky and winds fair breezes breathe
 860 through genial sunshine and pervade the land:
 that copious produce from the earth and herds
 may never fail to flourish for this people;
 with healthy growth of human seed, but more
 prolific in law-fearing men; for I,
 865 like him who shepherds garden-plants, would have
 this breed of righteous men exempt from ill.
 Such boons are thine. From bloody pageantries
 of battle I'll not brook they not ennoble
 throughout the world this city paramount.

superfluous plants'. I think δ' *εὐσεβούντων* was corrupted into *δυσσεβούντων*: then, naturally, *εὐφορωτέρα* into *ἐκφορωτέρα* lest Athana might wish Athens to be more prolific in wicked men than good. Then δ' was inserted: I ascribe its omission in the best copies to the fact that a later hand has often made additions in M of single letters, as here of δ', and *ς* in *πέλοις*, and after the copies were made. *εὐσεβούντες* does not mean 'god-fearing' but 'righteously-acting'. Neither Aeschylus nor Aristotle ever expected *all* the people in a state would be good, or any *one* of them perfectly so: only that a majority would be well-conducted.

867. σ-ὄ υστι. σοῦ 'στι Ven. Fl. Aug. σοῦστι Porson. 'These are things for thee to give.'

The Eumenides endeavour heartily to carry out Athana's desire, repeating her words or using their equivalents; *ἐπίρρυτον*, v. 861, suggests *ἐπισσύντους* v. 877, (for which Meineke need not have proposed *ἐπιρρύντους*); the *εὐηλίως* of v. 860, the *φαιδρὸν ἄλιου σέλας* of v. 879; and the *γῆθεν* of v. 858, the *γαίας* of v. 878, etc.

δέξομαι Παλλάδος ξυνοικίαν,
 οὐδ' ἀτιμάσω πόλιν,
 τὰν καὶ Ζεὺς ὁ παγκρατῆς Ἄρης τε
 φρούριον θεῶν νέμει,
 ῥυσίβωμον Ἑλλάνων ἄγαλμα δαιμόνων.
 ἄτ' ἐγὼ κατεύχομαι,
 θεσπίσασα πρενμενῶς·
 ἐπισσύτους βίου τύχας ὀνησίμους
 γαίας ἐξαμπρεύσει
 φαιδρὸν ἀλίον σέλας.

870

875

877. *υίου* for *βίου*.

878. *ἐξ αμβρ ὀσαι* M, G. *ἐξαμῦρόσαι* Ven. Flor. Farn. Four long syllables are required, for the penult of *ἐρμαίαν*, below, could not be shortened by Aesch. Pauw proposed *ἐξαμβρῦσαι*. The aor. of *βρύω* is unknown; the quantity of the *υ* is assumed without warrant; the verb is intransitive. Much the same is the case with *ἐξαμβράσαι*, 'fling out by violent agitation', or, 'extract by fermentation'; it has no aor., and, if it had, the *α* would be short. Meineke has thought of *γαίας ἐξ ἀμβρύξαι* or else *ὀμβρῆσαι*. The *ἐξαμπρεύσει* which I read from conj. satisfies the metre and makes the right sense: 'no miasma, no malaria shall the sun's heat draw up from the earth, but only those exhalations which are favourable conditions and circumstances, *τύχας*, of life'.

ἄμπρον is 'a rope or trace, used in place of a carriage-pole in drawing loads'. Hesych. τὸ τεταμένον σχοινίον φ' ἐχρῶντο ἀντὶ ῥυμοῦ. *ἀμπρεύειν* is 'to haul by means of such a rope, so that the ploughing oxen are attached tandem-fashion'. Hesych. explains *ἀμπρεύειν* προτονίζειν (haul a jib-sail up the πρότονος), ἔλκειν, ἀμαξηλατεῖν. In Callim. *Fr.* 234 and Lycoph. 635 *ἀμπρεύειν βίον* is 'drag out a miserable existence'. *Ἐξαμπρον* is 'the rope of a windlass for drawing things out of a deep place'. (Gloss. Philox. had better have explained *protolum* by *ἄμπρον* than by *ἔξαμπρον*). Ar. *Lys.* 281:

χῶπως ἐξαμπρεύσομεν
 τοῦτ' ἄνευ κανθηλίου

is 'haul it up by the *ἔξαμπρον* without a windlass'. In Arist. *Hist. An.* 21, 2, a

CHORUS

870 Residence I with Pallas will accept,
 nor will slight the city where
 even Zeus, lord of all, and Arès dwell, a
 fortress for celestials,
 guarding Grecian altars, pride of Greek divinities.

875 Now for her I offer prayer,
 and benignantly foretell:
 the sun's gay splendour shall draw up from earth,
 in full streams, effluences
 teeming with delight to life.

superannuated mule insists upon *συναμπρέων* with the other mules, *i. e.* on being tackled on to the rope by which blocks of stone were hauled along.

The "protelo trini boves unum aratrum ducent" of Cato, Non. 363. 10 is: 'three oxen arranged tandem-fashion and pulling at one rope are the complement for each plough'. Dr. J. K. Ingram takes it as formed of *pro-tend-lum*, so as to mean 'the instrument or implement stretched in front'. Ter., Lucr., and Catull. derive it from *telum*, 'missile weapon'. "Protelare dictis" Ter. *Ph.* 1. 4. 35 is *ἀκροβολίζεσθαι*, 'receive with a volley'. In Lucr. 4. 191 "protelo *stimulator*" and *ibid.* 2. 531 "protelo *plagarum*", with Catull. 56. 7, "protelo *eccidi*", the etymology imagined by those poets is clearly indicated.

I would propose *δπισάμπρω* instead of the *δπισαμβώ* of Soph. *Fr.* 920, which is formed (L. and S.) from *δπίσω* and *ἀναβαίνω*. The word is written *δπισάμβρω* in Plutarch's *Collection of Proverbs in use at Alexandria*, 3; and by the help of Horace's "ne currente rota funis eat retro" the explanation of *δπισάμπρω* is tolerably clear: *ἐπὶ τῶν ἐπὶ τὸ χεῖρον (κατὰ τῶν χεῖρον, Vatic. Prov. 3, 36) ἐν τοῖς πράγμασι προβαιόντων*, Plut. Bears get down a tree hind part foremost, "ursi arborem aversi derepunt", Plin. *N. H.* 8. 36. 54; but the getting up a tree hind part foremost and at the same time making 'one step forward and two back', which latter is our form of the proverb, is not easily imagined.

"On croit que la cause de ce mauvais air vient de ce que tout le terroir des environs d'Alexandrette est fort marécageux; et que *les vapeurs que le Soleil en élève*, causent cette incommodité à ceux qui s'y arrêtent."—Le Bruyn, *Voyages*, vol. ii. p. 473.

Ἀθήναι

(σίστ. α')

τάδ' ἐγὼ προφρόνως τοῖςδε πολίταις 880
 πρᾶσσω, μεγάλας καὶ δυσαρέστους
 δαίμονας αὐτοῦ κατανασσομένη·
 πάντα γὰρ αὐταὶ τὰ κατ' ἀνθρώπους
 ἔλαχον διέπειν·
 ὁ δέ πη κύρσας Ἀρέων τούτων 885
 οὐκ οἶδεν ὅθεν
 πληγαὶ βίотου
 τὰ γὰρ ἐκ προτέρων ἀπλακήματά νιν
 πρὸς τάςδ' ἀπάγει· σιγῶν δ' ὄλεθρος
 καὶ μέγα φωνοῦντ' 890
 ἐχθραῖς ὀργαῖς ἀμαθύνει.

Χορός

(ἀι τ. α')

δενδροπήμων δὲ μὴ πνέοι βλάβα·
 τὰν ἐμὰν χάριν λέγω·

883. **αν ο υσ** (a flourish over **νο**).

885-887. As this first system of anapaests spoken by Athana corresponds to the last, vv. 961-972, also spoken by her, we know that these three lines, 885, 6, 7, are a dimeter, a monometer, and a paroemiac. Four syllables are wanting in M, which gives:—

ὁ δὲ μὴ κύρ σασ βαρ ἐω ντό υτων,
 ο υ κό ι δεν ὄ θενπληγαὶ βι ὀ του·

and Herm. supplied *παρέπαισαν* without any adequate analysis of the passage. Changes of *πη* for *μὴ*, *πληγὰς* for *πληγαὶ*, with *παρέστυεν* to complete the paroemiac, seemed to me, for some time, sufficient, the meaning being quite clear. But

ATHANA

880 These are the things which I gladly procure
for this people, by giving a domicile here
to these daemons august and so hard to appease:
for to them is allotted the charge to control
all human affairs :
885 and, perhaps, he who meets these Avengers, at times
does not know from what source
the scourges of life have assailed him.
'Tis the sins of his forefathers lead him away
to these judges; and deadly doom, mutely pronounced,
890 with implacable ire
into dust crushes even a big boaster.

CHORUS

May no blight, devastating fruit-trees, breathe
(not for my delight, I mean) :

βαρέων cannot possibly be right ; and the things proposed, *βαρεῶν* Franz, *πραῶν* Schütz, *ίλαρῶν* Weil, etc., do not seem to proceed from full consideration. I think *βαρέων* is accounted for by supposing Aesch. to have adopted the Homeric dialectic form *Ἄρέων*, from *Il.* 9. 566 :

ἐξ ἄρέων μητρὸς κεχολωμένος,

which *ἀραι* result in the rousing of the *ἡεροφοῖτις* *Ἐρινύς*, *ibid.* 571. Then *νιν ἐπῆλθον*, or Hermann's *παρέπαισαν*, or the like, may be supplied to complete the imperfect verse 887. See a fuller account in the Appendix.

889. Hermann inserted *δ'* after *σιγῶν*.

φλογμοί τ' ὀμματοστερεῖς ὕφουιντο
 μὴ περᾶν ὄρον τόπων·
 μηδ' ἄκαρπος αἰανῆς ἐφερπέτω νόσος·
 μῆλά τ' εὐθηνούντα Πᾶν
 ξὺν διπλοῖσιν ἐμβρύοις
 τρέφοι χρόνῳ τεταγμένῳ· γόνος δὲ Γᾶς
 Πλουτόχθων Ἑρμαίαν
 δαιμόνων δόσιν τίοι.

895

900

Ἄθῆνα

(σύστ. β')

ἦ τάδ' ἀκούετε, πόλεως φρούριον,
 οἷ' ἐπικραίνει;
 μέγα γὰρ δύναται πότνι' Ἑρινὺς
 παρά τ' ἀθανάτοις τοῖς ὑπὸ γαίᾳ·

905

894. φλογμοῖσ' ὀμματοστερεῖς φυτῶν τὸ. The σ in φλογμοῖσ' was added by a later hand: φλογμοί remains by *anagrammatism*. Then, τ' is given in Fl. ὀμματοστερεῖς was introduced to suit φλογμοῖσ'. φυτῶντὸ by *anagr.* becomes ὕφουιντο. Weil had proposed ὕφουιτο. The meaning will be like Paus. 10. 17. 6: τὸν Ζέφυρον καὶ Βορέαν κωλύεσθαι νομίζουσι μὴ ἄχρι τῆς Σαρδοῦς ἐξικνεῖσθαι.

897. εὐθεν ὁ νυν' ἄγαν. εὐθηνούντα Πᾶν Meineke. Aesch. is fond of mentioning Pan (*Pers.* 441; *Agam.* 56), who had endeared himself to the Athenians in the Persian war. Dobree's γᾶ is wrong, because the peculiar gift of Earth is mentioned v. 899 foll. Pausanias says, 1. 28. 4, "As you descend from the Acropolis, just under the Propylaea there is a spring of water and a grotto, where is a holy place dedicated to Apollo and Pan", and he then tells the story of Pan's appearing to Phidippides as he passed the mountain of the Virgin, between Arcadia and Argolis, and saying, ὡς εὐρους Ἀθηναίοις εἶη, καὶ ὅτι ἐς Μαραθῶνα ἦξει συμμαχήσων. οὗτος μὲν οὖν ὁ θεὸς ἐπὶ ταύτῃ τῇ ἀγγελίᾳ τετίμηται.

898. ξὺν διπλοῖσιν ἐμβρύοις. Corrected in Fl. Callim. *Hymn. Ap.* 54, ἡ δὲ κε μονοτόκος διδυματοκός αἴψα γένοιτο.

899. τρ ἐφ οι χρ ὄνοι. τεταγμένῳ γο ν ο σ, with two syllables wanting, which Meineke supplies as in my text, except that I prefer Γᾶς to γᾶς. Strabo uses

hot blasts, killing buds, stop short, nor trespass

895 o'er the frontier of this land :

no distemper doleful, killing produce, here approach ;

but let Pan the thriving flocks

(each with younglings twain) increase

in season due ; and let the Earth's own breed from rich

900 deep soil, with lucky find

ratify the daemons' gift.

ATHANA

Hear ye these things, ye the city's defenders,

how she ordains them ?

for the Lady Erinnys possesses much power

905 among the immortals who dwell underground :

γεννᾶν of the earth producing precious metals ; and of Attica he says, 3. p. 198, Teubn. : οὐ γὰρ πλουσία μόνον ἀλλὰ καὶ ὑποπλουσία ἢ χῶρα, καὶ παρ' ἐκείνοις ὡς ἀληθῶς τὸν ὑποχθόνιον τόπον οὐχ ὁ Αἴθης ἀλλ' ὁ Πλούτων κατοικεῖ. Rabelais, 3. 3, speaks of " Dis, le père aux escutz".

900. **πλ ο υτό χθω ν' ἐρ μάι αν.** I write these with capitals (comp. *Ἐνοσίχθων*) because of the direct allusion to the deities. Literally : 'and may the Plutochthonian progeny of Earth ratify the Hermaean gift of the daemons'. Earth the begetter, Plutus the guarder, and Hermes the Good Helper in the search for precious metals, are here grouped together as a trio who guarantee that the promised gift of mineral wealth shall not be invalid. Pausanias found their statues in the sanctuary of the Awful Goddesses at the foot of the Areopagus, 1. 28. 6, *κεῖται δὲ καὶ Πλούτων καὶ Ἑρμῆς καὶ Γῆς ἄγαλμα.*

903. **οἱ ἀέπι κρα-ν εἰ.** Correctly in Turn. and Rob.

905. **τῶι σθ'** mss. Heimsoeth removed the *θ'*. Then, **γαῖαν** mss. This probably represents *γαῖα*, which I prefer. These deities are called *θεοὶ οἱ ὑπόγαιοι* by Pausanias in the passage cited : it reads as if statues of them were there as well as those already mentioned : *ἴσα ἄλλα ἀνίσκείται (ἀγάλματα) θεῶν τῶν ὑπογαίων.*

περί τ' ἀνθρώπων φανέρ' ὡς τελέως
 διαπράσσουσιν
 τοῖς μὲν αἰδιάς, τοῖς δ' αὖ δακρύων
 βίον ἀμβλωπὸν παρέχουσιν.

Χορός

(στρ. β')

ἀνδροκμηῆτας δ' ἀώρ-
 ους ἀπεννέπω τύχας·
 νεανίδων τ' ἐπηράτων
 ἀνδροτυχεῖς βιότους δότε, κύρι' ἔχουσαι
 θεαὶ τῶν, Μοῖραι,
 ματροκασιγνήται, δαίμονες ὀρθονόμοι,
 παντὶ δόμῳ μετάκοινοι,
 παντὶ χρόνῳ δ' ἐπιβριθεῖς
 ἐνδίκους ὀμιλίαις,
 παντᾶ τιμιώταται θεῶν.

Ἄθινα

(μέσον σύστ.)

τάδε τοι χώρα τῆμῃ προφρόνως
 ἐπικραινομένων

906. φαν ἐρῶσ. φανέρ' ὡς Meineke.

908. τοῖσδ' αὖ κρύων mss. Turnebus corrected the error from διττοφανές.

909. παρέχουσαι mss. and Edd. A slovenly ending, and M goes on without a stop. Read παρέχουσιν.

910. See the scolion Athen. 15. 50. in the Appendix.

911. νεα- in νεανίδων is one long; ἀντὶ μιᾶς in the margin of F.

912, 913. κυ . . ρὶ ἔχοντες θεαὶ τῶν, μοῖραι. The Editors have kept ἔχοντες, although it cannot be anything but a scribe's blunder for ἔχουσαι. They have changed τῶν, 'them' or 'over these things'; but it seems to be exactly right in sense and metre.

and 'tis clear with respect to mankind that they make,
with an issue complete,
glad carols for these, but to others dispense
a life that is purblind with weeping.

CHORUS

910 All mishaps whence men die
ere their time I interdict.
To their lovely maidens grant
lives that win husbands, ye deities holding the sway o'er
these things, O Moerae!
sisters of mine by one womb, daemons who regulate Right,
915 living as part of each household,
bearing in each generation
rule with righteous intercourse,
eachwhere most adored of deities.

ATHENA

I rejoice that ye heartily sanction and seal
these boons for my land;

914. ὀρθο νόμοι. Herm. preferred ὀρθόνομοι. Each gives a good sense.

915. μέγα κοινοι. Turnebus μετάκοινοι. So Oppian, *Hal.* 2. 680, says of the time of Marcus Aurelius:

. . . νῦν γὰρ σε, Δίκη, θρέπτειρα πολλῶν,
γιγνώσκω μερόπεσσι συνέστιον ἤδὲ σύνοικον.

917. πάντα mss. παντᾶ Canter. The word 'eachwhere' occurs in the Earl of Surrey's Translation of Virg. *Aen.* 2. 799, "from eachwhere flock together", and in other books of that time.

γάνυμαι, στέργω δ' ὄμματα Πειθοῦς, 920
 ὅτι μοι γλώσσαν καὶ στόμ' ἐπωπῆ
 πρὸς τάςδ' ἀγρίως ἀπανηραμένας
 ἀλλ' ἐκράτησε Ζεὺς ἀγοραῖος,
 νικᾷ δ' ἀγαθῶν
 ἔρις ἡμετέρα διὰ παντός. 925

Χορός

(ἀντ. β')

τὰν δ' ἄπληστον κακῶν
 μήποτ' ἐν πόλει στάσιν
 τᾶδ' ἐπεύχομαι βρέμειν·
 μηδὲ πιούσα κόνις μέλαν αἶμα πολιτῶν
 δι' ὄργαν ποιναῖς
 ἀντιφόνους ἄτας ἀρπαλίσαι πόλεως. 930
 χάρματα δ' ἀντιδιδοῖεν
 κοινοφιλεῖ διανοία,
 καὶ στυγεῖν μιᾷ φρενί,
 πολλῶν γὰρ τόδ' ἐν βροτοῖς ἄκος.

Ἄθινα

(ἀντισύστ. β')

ἄρα φρονούσα γλώσσης ἀγαθῆς
 ὁδὸν εὐρίσκεις; 935

921. ἐπω πᾶι. Perhaps ἐπώπα, because of ἐκράτησε, v. 923; Athana seems to allude to those pleas of hers which were so long without avail.

923. Ἀγοραίου Διὸς βωμὸς Ἀθήνησι Hesych.

925. 'My effort to obtain good things (for Athens)'.

920 and I look to the eyes of Persuasion with love,
for she kindly looks down on my words and my lips
when I pray, though they rudely rejected my prayer :
but Zeus Agoraeus prevailed, and our strife
to obtain for our friends
925 all good things has wholly succeeded.

CHORUS

Next I pray never may
faction thunder in this state,
faction never gorged with woes :
nor let the dust having drunk the red blood of the people,
in wrath greedily
930 swallow reprisals of blood, ruin and death to the land.
Joys let them tender for joys, with
spirit of mutual likings,
nurse dislikes with one accord ;
here lies cure for many human ills.

ATHANA

Art thou not by thy wit now finding the track
935 of a tongue that is kind ?

929. *ποι ν ἄς* is much better than the *ποινᾶς* adopted by some Editors.

930. *ἀρπαλίζομαι* ἄσμένως δέχομαι Hesych. Here it is 1 aor. act. opt.

934. *ἄρ ἀφρονῶνσι ν.* ἄρα φρονῶσα Herm., and *εὕρισκεις* for *εὕρίσκει* in v. 935. Musgrave had proposed *φρονοῦσαι* and *εὕρίσκουσ'*.

ἐκ τῶν φοβερῶν τῶνδε προσώπων
 μέγα κέρδος ὀρῶ τοῖςδε πολίταις·
 τάςδε γὰρ εὐφρονας εὐφρονες αἰεὶ
 μέγα τιμῶντες,
 γαῖαν καὶ πόλιν ὀρθοδίκαιον
 πρέψετε πάντως διάγοντες.

940

Χορός

(στρ. γ')

χαίρετε χαίρετ' ἐναισιμίαισι πλούτου·
 χαίρετ' ἀστικὸς λεὼς
 ἴκταρ ἤμενοι Διὸς
 παρθένου, φίλοι φίλας,
 εὐφρονοῦντες εὐφρονι·
 Παλλάδος δ' ὑπὸ πτεροῖς
 ὄντας ἄζεται πατήρ.

945

Ἄθαινα

αἰνῶ τε μύθους τῶνδε τῶν κατευγμάτων,
 πέμψω τε φέγγει λαμπάδων σελασφόρων

936. *πρὸ σώπων*. We infer from this that the Eumenides kept the same dreadful-looking masks and garb to the end of the play: but Pausanias says, 1. 28. 6, that there was nothing φοβερὸν about the statues of the Σεμεναί which he saw in their holy place under the Areopagus.

938. *ἐν φράνασ' ἐύφρονες*. εὐφρονας Turnebus.

940. *καὶ γῆν*. A common error for γαῖαν. The first καὶ is inept. For a similar construction with διάγειν, Weil compares Isocr. *Nicoel.* 41, *χρηὶ τοὺς ὀρθῶς βασιλεύοντας τὰς πόλεις ἐν ὁμοίᾳ πειρᾶσθαι διάγειν*.

941. *πάντες*. πάντως Ven., Bothe.

942. *χαίρετ' ἐν αἰσιμίαισ'*. Turnebus added χαίρετ' from the antistrophic verse. ἐναισιμίαισι, formed from ἐναίσμιος, was first edited by Weil in place of ἐν αἰσιμίαισι. Edd.. Hesychius giving ἐναισιμία' διοσημία.

From these terrible Features I see that much gain
will come to this people:—who, if ye delight
in these deities ever delighting in you,
and ye honour them much,
well known shall ye be as maintaining a land
and a city of perfect uprightness.

CHORUS

Joy to you, joy from these omens of wealth and welfare !
joy ! ye natives of the place
dwelling by the Maid of Zeus !
dear to her as she to you,
her delight as she is yours !
covered by Athana's wings
you the Father reverences.

ATHANA

I laud the terms of these fair orisons,
and by the splendour-bearing flambeaux' beams

944. φίλασ φίλοι σω φρονό νντες έν χρόνω. This being an echo of εὔφρονας εὔφρονες, v. 938, it was not difficult to see that the true reading is what I have given. I afterwards found that Weil had thought of εὔφρονοῦντες εὔφροσιν (*Persae*, App. pub. six years after his *Eumenides*) which cannot be right. Then it was necessary to read φίλοι φίλας. Now we see how σωφρ arose from σευφρ, and χρόνω was introduced to make sense with σωφρονοῦντες. The pleasant combination φίλος φίλου is not rare, as *e. gr.* Eur. *Suppl.* 1163, φίλον φίλας ἄγαλμα μητρός. Weil first punctuated this correctly as above. There had been a stop at Διός, which made things absurd.

946. αἰνώ δὲ mss. τε Hermann.

It was necessary to make an innovation here: this iambic system, vv. 946-956. comes in the mss and Edd. after the last words of the *Eumenides*, v. 960.

ἐς τοὺς ἔνερθε καὶ κάτω χθονὸς τόπους
 ξὺν προσπόλοισιν, αἶτε φρουροῦσιν βρέτας
 τοῦμόν, δικαίως. ὄμμα γὰρ πάσης χθονὸς
 Θησῆδος ἐξίκοιτ' ἄν, εὐκλεῆς λόχος
 παίδων, γυναικῶν, καὶ στόλος πρεσβυτίδων,
 φοινικοβάπτοις ἐνδυτοῖς ἐσθήμασιν.

950

τιμᾶτε, καὶ τὸ φέγγος ὀρμάσθω πυρός,

The scribe, hurrying eagerly to his "σὺν Θεῷ τέλος", went on after the second *χαίρετε, χαίρετε*, v. 957, instead of after the first, v. 942.

The first strange thing was that these iambs should be inserted in the midst of the systems of anapaestic lines, the measure for the march of the procession from the Erechtheum to the foot of the Hill of Ares. Then you find Athana announcing that she is about to begin the march at v. 961, and giving the actual words of the order to march at v. 969, *ὕμεῖς δ' ἡγείσθε, πολισοῦχοι παῖδες Κραναοῦ*. Her farewell words to her people are very appropriate, *εἴη δ' ἀγαθῶν ἀγαθὴ διάνοια πολίταις*.

The last words of the Eumenides v. 959, *μετοικίαν δ' ἐμὴν εἰδὲ σέβοντες οὔτι μέμψεσθε συμφορὰς βίου*, are also an appropriate farewell-blessing. They were prompted by Athana's words, as has been so frequent in this long concluding dialogue, v. 956, *τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπη*, which, also, are not suitable words to be Athana's last. Their word *ἔπη*, v. 957, is the echo of Athana's *μύθους* v. 946, and their *μετοικίαν ἐμὴν*, v. 959, of her *τόπους*, v. 948.

Athana's parting words to the Eumenides begin at *χαίρετε χῦμεῖς*, v. 961, when she advertises them of the start immediately about to ensue.

The iambs only announce the beginning of the end, with a general notice and description of the intended procession. The actual *exit* of all the actors is given in vv. 961-972. The last verses of the play, 973-986, are a hymn chanted by a choir (probably of maidens dedicated to Athana's worship, the *ἀρρηφόροι*, Weil) which choir forms a part of the pageant.

The only objection to this new arrangement of the lines is that the *ἀντισύστημα α'*, corresponding to vv. 880-891, is detached from the rest, in an unusual manner, by the iambs. But the poet was bound to give some quiet account of the approaching march, which could not well be done in lyric verse, and this *ἀντισύστημα α'* seems fitly to conclude all that comes after the announcement by the Erinnyes that they are appeased, v. 870, as it was *σύστημα α'* which commenced the whole.

949. *ξυμπροσπόλοισιν*.

950. Weil put the comma before *δικαίως*, to separate it from *φρουροῦσιν*, and

will to the nether world, rooms under ground,
 in due state bring you, with processionists,
 my image-guardians. The flower shall come
 of this Theseid land, a glorious troop
 of maidens, matrons, and of ancient dames
 a host, in special garments, scarlet-dyed.

.
 show honour ; let the flare of fire dart forth.

make it qualify the whole sentence, meaning 'as is due to your dignity'.

953. I agree with Herm. that ἐνδύομαι is said of dress put on when one is going out to appear in public ; on a great occasion, *suitable* dress ; according to rank and office. Müller shows that scarlet was the colour worn in worshipping the Σεμναί. It has been retained by Cardinals, Grand Inquisitors, and Doctors of Laws.

954. Hermann marks a lacuna before v. 953, Weil before 952, but says *one* line is wanted somewhere here. The former wants one to contain the word εὐμενίδες, which Athana was supposed to have used at the end of this play, see Argument, by Harpoeratio, Photius, and Suidas ; who were, probably, all copying the same inaccurate tradition. The Furies were not called Εὐμενίδες at Athens, but Σεμναί, *Eumenides* was their name at Sicyon. It is quite enough to give occasion to that tradition that Athana calls them εὐφρονες, v. 938, and the Choir (perhaps the verses were ascribed to Athana) call them σεμναί, v. 980. This is Müller's account, in which I concur. He adds that the play came to be called 'Eumenides' in some way inscrutable to us. See above, pp. 44, 45. Weil wishes for a line to suit his 'ratio antithetica' of iambic systems, and thinks that εὐμενίδες must certainly have occurred. He inserts it in v. 983. I find the τιμᾶτε of v. 954 to be abrupt, and would suppose a line to account for the χωρῆται of v. 975, and the πανδαμί of v. 978, such as :

ὕμεῖς δ' ἐπευφημοῦντες ἐρπούσαις, φίλοι,

'and you, my people, observing silence, and raising the shout of praise at the right moments, as we march along, do honour to the occasion ; light up the bright torches, which will henceforth be carried in honour of our Σεμναί from year to year'. Aeschylus does not think fit to go into details about the libations without wine, the bunches of daffodils, νάρκισσοι, and the victims, ewes in young, and white doves. For the retinue, we may compare Ovid, *Fast.* 4. 295, "procedunt pariter matres, nataeque nurusque, quaeque colunt sancta virginitate focos" ; Boccaccio, *Ninfaie d' Ameto*, p. 49, Venice, 1586, "le vergine, le matrone, e l'antiche madri con risplendente pompa ornatissime".

ὅπως ἂν εὐφρων ἦδ' ὀμιλία χθονὸς
τὸ λοιπὸν εὐάνδροισι συμφοραῖς πρέπη.

955

Χορός

(ἀντ. γ')

χαίρετε, χαίρετε δ' αὔθις, ἔπη διπλοῖζω,
πάντες οἱ κατὰ πτόλιν

δαίμονές τε καὶ βροτοί,

Παλλάδος πόλιν νέμοντ-

ες· μετοικίαν δ' ἐμῆν

εὖ σέβοντες οὔτι μέμψ-

εσθε συμφορὰς βίου.

960

Ἄθαια

(ἀντισίστ. ἀ)

χαίρετε χύμεις· προτέραν δ' ἐμὲ χρῆ

στείχειν θαλάμους ἀποδείξουσιν.

πρὸς φῶς ἱερὸν τῶνδε προπομπῶν

ἴτε, καὶ σφαγίων τῶνδ' ὑπὸ σεμνῶν

κατὰ γᾶς σύμεναι,

τὸ μὲν ἀτηρὸν χώρας κατέχειν,

τὸ δὲ κερδαλέον

πέμπειν πόλειως ἐπὶ νίκη.

965

956. εὐ ἀν δρ οἰ σ-ιν. εὐάνδροισι Flor. This phrase is explained by vv. 863, 4, and the reply of the Eumenides. It includes the birth and training of brave men, and the opportunities afforded them for distinguished or heroic action.

957. ἐπι δι πλοῖζω. ἔπη διπλοῖζω Weil, i.e. 'I repeat, χαίρετε, χαίρετε'.

960. εὐ σεβῶ ντεσ. σέβοντες Turnebus.

961. δέ-με-χ-ρή. δ' ἐμὲ Porson, for δέ με Edd.

955 that ever more this land's kind denizens
be famed for giving chances to brave men.

CHORUS

Joy to you ! joy yet again ! I repeat the omens :
joy to all throughout the state,
deities and mortal men,
who in Pallas' city dwell ;
and my new abode if ye
960 duly honour, ye shall not
chide the accidents of life.

ATHANA

Joy also to you ! and farewell ! for I now
to show you your chambers must march on in front.
Follow the holy light of this escort,
and with blood from these victims piously slain
965 sinking under the earth
keep down under ground that which is baneful,
but the gainful send up
for the triumph transcendent of Athens.

963. πρόπομπον mss. προπομπῶν Bentley.

966. ἀτήριον mss. ἀτηρὸν Bentley. The sense is the same as at *Pers.* 223 :

ἔσθλα πέμπειν γῆς ἔνερθεν ἐς φάος,
τάμπαλιν δὲ τῶνδε γαίας κάτωχ' ἀμαυροῦσθαι σκότφ.

That is, ἔχετε κατὰ χάρας, 'keep under ground everything causing fever, ague, distemper', etc.

ὕμεις δ' ἡγείσθε, πολιισσοῦχοι
 παῖδες Κραναοῦ, ταῖςδε μετοίκους·
 εἴη δ' ἀγαθῶν
 ἀγαθὴ διάνοια πολίταις.

970

Προπομποί

(στρ. α')

βᾶτε δόμονδε, φίλας ἐρίτιμοι
 Νυκτὸς παῖδες ἄπαιδες, ὑπ' εὐφροني πομπᾶ.
 εὐφραμεῖτε δέ, χωρῖται.

975

(ἀντ. α')

γᾶς ὑπὸ κεύθεσιν ὠγυγίοισιν
 τιμαῖς καὶ θυσίαις περίσεπτα τύχοιτ' ἄν.
 εὐφραμεῖτε δὲ πανδαμί.

(στρ. β')

ἴλαοι δὲ καὶ εὐφρονες αἴᾳ
 δεῦρ' ἴτε, σεμναί, τᾶ πυριδάπτω
 λαμπάδι τερπόμεναι καθ' ὁδόν.
 ὀλολύξατε νῦν ἐπὶ μολπαῖς.

980

969, 970. ἡμεῖς and μέτοιχοι mss. Turnebus corrected. Wieseler well compares Ar. *Ran.* 1530, where the Chorus conduct Aeschylus to the world below, with holy torches lighted, and themselves singing snatches from his μέλη:

. . . δότε, δαίμονες οἱ κατὰ γαῖαν,
 τῇ τε πόλει μεγάλων ἀγαθῶν ἀγαθὰς διανοίας.

973. βᾶτ' ἐν δόμῳ μεγάλοι φίλο τιμοι. Superficial remedies have been tried with no better result than βᾶτ' ἐκ δόμων Turnebus, and βᾶτε δόμῳ Wellauer. A deeper analysis shows that we ought to read βᾶτε δόμονδε by *anagrammatismus*, the scribe having written down the letters in any order according as he deciphered them. For the rhythm compare v. 969. Then, *μεγάλοι* is a gloss on ἐρίτιμοι, and φίλο- contains the epithet φίλας, which is so much wanted for Νυκτὸς, hitherto called *αἰανή* in this play, but now properly φίλη, as she is φίλια. *μεγάλων κόσμων*

Forward! ye civic guards, children of Crauaüs :
970 lead on the new residents : grateful and kind
 be the feelings of all
 my people because of these blessings.

A CHOIR OF MAIDENS IN THE PROCESSION.

Start for your home, ye of Night the belovèd
worshipful children unchildlike, in joyous procession.

975 (Be solemnly mute, good people!)

Down in earth's caverns primeval assume your
tributes of high adoration in worship and victims.

(Be solemnly mute the whole nation!)

Placid, kindly disposed to this country,
980 come ye this way, ye holy ones, cheered by
 flambeau, that feast of the flame, as ye go.

(Raise the shout of assent to our anthems!)

κτεάτειρα *Agam.* 355. φιλότιμοι is fully condemned by its incompatible meaning ; while ἐρίτιμοι is said in obedience to τιμάτε, v. 954, and εὖ σέβοντες, v. 960.

974. εὐθύφρονι mss. εὔφρονι L. Dindorf. It is quite proper that the epithet ἀπαιδες should be used, because the contrast was great between the ἐπήρατοι νεάνιδες, the maidens, and the φοβερὰ πρόσωπα of the Erinnyes, which the Eumenides retain.

975. χωρ εἶτε χωρίται Hermann.

977. καὶ τι μᾶι σκαὶ θυσίαι σπε | ρι σέπτα ι τύχαι τε. Herm. removed the first καί. Heimsoeth's περίσεπτα τύχοιτ' ἔν satisfies sense and metre : one would have liked something more simple.

979. ἐνθύφρονεσ γὰρ εὔφρονες ἀἶα Meineke. See αἶα in an iambic senarius, above, v. 60.

982. δι ὄλολυξ ατε ὄλολύξατε Boissonade. It is written correctly, v. 986.

(ἀντ. β')

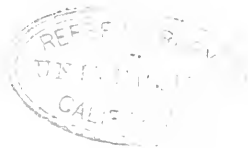
σπονδὰν πανετὲς δᾶδᾶς τ' οἴσει
Παλλάδος ἄστν. Ζεὺς παντόπτας
οὔτω Μοῖρά τε συγκατέβα.
ὀλολύξατε νῦν ἐπὶ μολπαῖς.

985

983. σπο ν δᾶι δ' ἐστὸ πᾶν ἐν δαι δεσ ὄ ι κων. Here again the corruptions are profound, and I ascribe them to the same cause as at v. 973. ἐστὸ πᾶν is the scribe's anagrammatic way of putting down πανετὲς. οἴκων is a confusion of κ and ισ, not very rare; the ν has been added by an interpolator. The rest resolves itself into σπονδὰν and δᾶδᾶς τ'.

σπονδῆ is not used elsewhere by Aeschylus except *Supplices*, 982. σπονδὰν 'a libation' is proper here, and not σπονδᾶς 'covenant'.

Pausanias says, 2. 22. 4: "when you have come from Sicyon about two miles, as it seemed to me, on the left hand after you cross the Asopus, there is a grove of holm-oaks καὶ γὰρ θεῶν, ἃς Ἀθηναῖοι Σεμνάς, Σικυώνιοι δὲ Εὐμενίδας ὀνομάζουσι· κατὰ δὲ ἔτος ἕκαστον ἑορτὴν ἡμέρα μιᾷ σφισιν ἄγουσι θύοντες πρόβατα



Yearly the city of Pallas shall bring you
 drink-offering and torches. Herein the omniscient
 Zeus and the Moera together agree.

(Raise the shout of assent to our anthems !)

ἐγκύμονα, μελικράτῳ δὲ σπονδῇ καὶ ἄνθεσι ἀντὶ στεφάνων χρῆσθαι νομίζουσιν”.

984. ἀστὸ ἰσι ζῆνο-παν τό πτας, and to the same effect Aug. G. Ven. Flor. Farn. Rob. ἀστοῖσι was made out of ἄστῃ in order to go with what follows. Reading ἄστῃ, I also put a full stop. The last sentence means much the same as Hor. Carm. Sacc. 73 :

“haec Jovem sentire deosque cunctos
 spem bonam certamque domum reporto.”

Hermann and Edd. prefer to read Ζεὺς ὁ πανόπτας. But *Suppl.* 139 gives Zeus as πατὴρ παντόπτας without the article (Herm., Weil) and παντόπτας makes a more solemn ending.

+ + ἜΥΜΕΝΪΔΕC ἸΑΙ C ΧΪ Λ Ο Τ C Ἰ Ν ΘῶΤΕΛ Ο C.

CRITICAL ADDENDA.

A LONG and quite unexpected delay in the printing of these sheets enables me to give a list of readings adopted by Professor Weil in the Teubner edition of Aeschylus, revised by him and published last year. These readings are interesting, as being deviations from his own text published in 1861, and as representing how much German scholars have done for the *Eumenides* in twenty-four years.

I accept Kirchhoff's correction of v. 132, ἐκλείπων for ἐκλιπών, and I regard all the other readings, which I had not already made out myself, as being of importance only because Professor Weil has allowed them to appear in the Teubner text.

February 23, 1885.

8. τήθης Weil, for φοίβης.

18. τοῖσδε Kirchhoff, for τόνδε. In this line M has χ-ρόνοις for θρόνοις Turnebus.

31. κεί τις Ἑλλήνων πάρα Weil.

33. μαντεύσομαι Kirchhoff.

36. μή με σωκεῖν μηδ' ἔτ' Weil.

46. λέχος M, λόχος Fl.

85-87 Kirchhoff would place before v. 64.

68. "Perhaps, *πεδῶνται*" Weil.
132. *ἐκλείπων* Kirchhoff.
163. "*φονολιβεῖ θάκῳ nescio quis*".
167. *μαντικὸν* Weil.
168. (*μν κὸν Μ* is omitted in my note).
174. *εἴσιν οὖ* Kirchhoff.
184. *ἄκρωνίαν* (*λευσμόν τε*) Heimsoeth.
203. *πρόςφοροι* Prien.
216. *τὸ μὴ ντρέπεσθαι* Kirchhoff. (*μὴ μέλεσθαι* Heimsoeth).
218. *οἶδ' οὖ* Weil.
230. *ὄς προδῶ* Weil.
434. (*οἶν*) 236. *ὄμως δὲ* Weil.
238. *ἀμμενῶ* Dind.
261. *φεροίμαν ἐγὼ* Weil.
306. *εὐχόμεθ' εἶναι* Donaldson.
316. *ἀμανροῖσι* Weil.
322. *φρενοπλανῆς* Weil (*οἶμαι φρενοδαῆς Μ, sec. man.*).
331. (*παράφρονα* Med.).
335. *γέρας* Evers (for *χέρας*).
343. *σπεύδομεν αἶδ'* Doederlein.
347. After Merkel, inserts as a refrain, *ερημνῆιον*, 339-342 *ἀνατροπὰς—αἵματος νέον*.
354. Again following Merkel, inserts the refrain, *μάλα γὰρ οὖν—*
ἄταν, 348-351, after v. 354, and a second time after 357.
361. *δυσποδοπαίπαλα* Weil.
447. *αἰδοῦμαι* Hermann.
448. *εὐπέμφελον* Herwerden.
507. Weil appropriates Mueller's *ἄγοντα*.
- 526, 7. *δόμων* Med. corr.; then, *μυχῶν* H. L. Ahrens.
- 564, 5. *λέξει* Weil—*δικαιῶ* Weil—and *ψείσομαι* M.
587. *παρεσκήνωσεν* Fl.
618. "Perhaps *θεά*" Weil.

619–625. Suspects to have been added after the death of Aeschylus.

627. Note of interrogation after *λελεγγμένων* Kirchoff.

637. “Interpretamentum *Ἄρειον*” (which W. brackets) “*expulisse videtur verbum a quo pendeat πάγον*”.

644. *τό τ' ἦμαρ* Grotius.

665. *κάγώ τε* M. *κάγωγε* Robortello.

737. M has *ἀντι παθῆ*, v. 766.

738. *χθονὶ φθοράν*. Heimsöeth.

751. *ἐμῆς δ' ἐμῆτε τῆδε γῆ βαρὺν κότον*. Weil.

752. *σκέψασθε, μὴ θυμοῦσθε, μηδ' ἀκαρπίαν* Weil.

754. Ascribes *ἄχρας* to Musgrave; reads *βρωτῆρας*.

790. *γᾶς* Herm. *οἰκῆν* Mecl.

825. *καὶ πολλὰ μὲν σὺν* Weil.

863. *σωτηρία* Weil.

885. *ὃ γε μὴν* Herwerden. *βαρεῶν* Weil, which had been long ago proposed and rejected.

888. (*ἀμπλακίματα* is the reading in M. Pauw made the correction).

931. *κοινοφελεῖ* M. *κοινοφιλεῖ* Hermann.

934. Weil reads *φρονοῦσι* and *εὐρίσκειν*;

942. *ἐν αἰσιμίαισι*.

943. Wieseler removed the comma after *Διός*.

944. *παρθένον* Robortello. *παρθέινος* M. Then Weil actually reads *σωφρονοῦντες ἔμφρονος*.

953. Marks a lacuna of two lines after this verse, and supposes it to have contained the word *Εὐμείδες*.

966. *χώρα* Paley.

973. Reads *βᾶτε δόμῳ*.

975. *εὐφραμῆτε δὲ πανδαμί* Schwenck.

977. *περίσπετ' ἴν' ἔχητε* Weil.

983. Prints the reading of M and pronounces it corrupt.

985. Musgrave put a full stop after *ἀστοῖς*.

APPENDIX.

2. *The first who gave responses.* This should be understood in no mystical sense, but as stating the true answers given by Earth to an enquiring and observant race; in matters such as the choice and cultivation of proper food; the quality of plants; dwellings adapted to the climate and the change of seasons; and the like.

The mystical meaning would be like what the Heliconian Sibyl said of herself: ‘that even when dead she would not cease to give divinations; for her soul, mingling with the air, would always be borne about in the form of prophecies mysteriously delivered in articulate speech’ (like those of Aius Locutius) ‘and that grass and trees would grow from her body transformed in the earth, on which consecrated animals would feed, and derive all sorts of colours, forms, and qualities in their inwards, *σπλάγχνα*, whence men should get prognostications of things to come’. She still exists, by her own account, as ‘the Face in the Moon revolving round the Earth’. Plut. *de Pyth. Or.* 9.

5. *With violence to none.* The Scholium is: “Pindar adopted a different tradition; to the effect that Apollo mastered Pytho by force, and therefore Earth sought to hurl him into Tartarus”.

6. *παῖς Χθονός, Φοίβη.* Hesychius has: *Γαιήδα· τὴν Φοίβην, Ἀντίμαχος.* [Antimachus—second in the Alexandrine canon of epic poets, and preferred to Homer by the emperor Hadrian. Enamoured of *Lyde*. Called *σώφρων*, Anth. 12. 16. Fl. ab. 400 B. C. at Claros, territory of Colophon].

9. *He left the Delian lake and reef.* The lake in Delos was called, so Schol., *ἡ Στρογγύλη*, ‘The Round,’ with epithets *τροχοειδής*, *τροχόεσσα*, *περιηγής* in Hdt. and Callim. [So the island Stromboli in the

Lipari group was called *Στρογγύλη* from its round shape, Corn. Sever. *Actna*, 431 :

insula cui nomen facies dedit ipsa Rotundae.]

The lake is now an oval basin to the N. of the island, about 100 yards across at its greatest diameter. Pliny, *N. II.* 4. 12, describes the isle as being 5 miles in circumference. The town was on the west side, at the foot of the bare granite rock of Cynthus, which is from 400 to 500 feet high—an imposing object in so small an island. Delos had a little river Inopus, said to rise and fall with the Nile. There is no palm-tree there at present, but Cicero, *Legg.* 1. 1, says that the Delians were still showing in his time the tall and slender one which Homer's Ulysses admired so much, and to which he compared Nausicaa's graceful form, *Od.* 6. 163 : *ὄς σε, γύναι, ἄγαμαί τε τέθρηπά τε.* Pliny says, *N. II.* 16. 44, that the palm-tree under which Apollo was born at Delos was still to be seen, "palma Deli ab ejusdem dei (Apollinis) aetate conspicitur". A thing much harder to believe (but which is, nevertheless, even now most confidently asserted and believed) is that the plane-tree in the island of Cos, under which Hippocrates, 460–357 B.C., used to receive patients, diagnose and prescribe for their ailments, is still alive, and may be seen, its branches supported by pillars of masonry. Cos is not volcanic as Chios is.

Delos is said by Pausanias to be *Δηλίων γε εἵνεκα ἔρημος ἀνθρώπων*, in his time. Travellers have long described it as deserted and abandoned; except, in the daytime, by a few shepherds who rent the pasture for a few crowns a year. The marble fragments of temples and statues were long ago sent in ship-loads to Venice or Constantinople.

This most interesting spot of ground is now called *Dhiles*, as also is the isle of Rhenea, about half a mile to the west. In this narrow strait lies 'the Delian reef', *χοιράς* or 'Hog's Back', Virgil's 'Dorsum', which Euripides, *Tro.* 89 prefers to call *χοιράδες*, since they are *two*. They are now called by the name 'Rematiari', 'the Sunken or Flooded ones', from *ῥέυμα*. Aeschylus, Cicero, and Pliny speak of what they had visited and seen.

18. "Those who imagined that Apollo and the Sun are one and the same divinity, justly dedicated the oracle at Delphi to him and Earth". Plut. *de Def. Orac.* 43.

21. *The cave Corycian.* Pausanias, 10. 33. 2, after describing three of the most remarkable natural caverns and grottos to be found elsewhere, declares *the Corycian* to be the greatest and most sight-worthy of all, in either Greece or foreign lands. It is now called *Σαρανταύλι*, 'the Cavern of the 40 Chambers', where 40 seems only to mean a large, or possible, number. It is about 7 miles from Delphi as you go on foot to Parnassus. The principal chamber is said by Leake to be more than 200 feet long and 40 feet high in the middle, agreeing with Pausanias, who says that the height was in proportion to the length. The next chamber is nearly 100 feet long. See Smith's *Dict. Geog. s. v.* Delphi.

All such spacious grottos were sacred to the Nymphs. Longus, *Past.* 1. 4, seems to have this verse in view: *Νυμφῶν ἄντρον ἦν, πῆτρα μεγάλη, τὰ ἔνδοθεν κοίλη.*

ib. *Loved of birds.* For shelter in inclement weather, and to birds of passage in winter.

25. Bromius seems to be pictured, in the word *καταράβας*, as netting, or knotting, as it used to be called, with a mesh, *mèche*, and shuttle, *navette*, the reticulated snare in which the hare Pentheus is to be caught. *ῥάπτω* will refer to the fastening (*κατὰ*, firmly) of the knots, *noeuds*, of each mesh, *macula*, *maille*.

This verse is one of three which occur in Aeschylus, and can be easily remembered as exceptions to the rule of modulating the Tragic senarius by some caesura; the other two being *Agam.* 943:

πιθοῦ κράτος μέντοι πάρες γ' ἑκὼν ἐμοί,

and *Prom. Tr.* 640:

οὐκ οἶδ' ὅπως ὑμῖν ἀπιστήσαι με χρή.

The poet thus avoids the appearance of a too abject subservience to the conditions of harmony.

27. Etym. M. s. v. *ὑπὸ τῶν ἐγχωρίων λέγεται Πλειστός, ὀξύτωνος.* 'Ἡρωδιανὸς δέ, ἐν Τῇ Καθόλου, Πλειστός βαρύνει. The 'Ἡ καθ' Ὀλου or Καθολικὴ Προσωδία, or Μεγάλῃ Προσωδία, is the title of Herodian's great work, in 20 books, on accent and quantity.

29. ἡ Πυθία is ἡ λεγομένη συμπροφητεῖεν Θέμιδος ἀξία, Plut. *de Illt. Maligr.* 23.

32. The entrance of enquirers in turns decided by lot (dice) is stated in an intentionally obscure passage of Plut. *de EI apud Delphos*, 16. (He concludes that the *EI* means εἶ 'Thou art'; cf. "every man that cometh to Him must confess that *He is*"; after rejecting several solutions proposed.)

The Pythoness was wont to make responses without any question asked, because the god "understands the prayer of the dumb, and hears although no one has spoken", Plut. *de Garr.* 20: ἡ μὲν γὰρ Πυθία καὶ πρὸ ἐρωτήσεως αὐθωρὶ χρησμοὺς εἴωθέ τινας ἐκφέρειν· ὁ γὰρ θεὸς ᾧ λατρύει

καὶ κωφοῦ ξυνήσι, καὶ οὐ λαλέοντος ἀκούει.

38. μὲν οὖν corrects the hasty οὐδέν, and brings the truth to its exact dimensions.

40. ἐπ' ὀμφαλῷ μὲν. Delphi itself was called γῆς ὀμφαλός, as marking the middle point of the habitable world between East and West. Strabo, 9. 6, says 'also of Hellas between North and South'. Hesychius mentions Paphos also as being called γῆς ὀμφαλός. Epimenides is said (Plut. *de Def. Orae.* 1) to have questioned the proper application of the word to any place on a sphere. Two philosophers and travellers who take part in that dialogue are thought by Plut. to illustrate the old myth about the eagles. One of them started from Britain, the other from the country of the Troglodytae, below Berenice (mod. Suakim), and they happened to meet at Delphi at the same time.

Strabo, *l. c.*, adds: δείκνυται καὶ ὀμφαλός τις ἐν τῷ ναῷ τετανωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνας τοῦ μύθου, "There is an 'Omphalos' shown in the Grand Saloon (ναός, σηκός, cella) of the temple, tied round with ribbons and woollen yarn; and upon it are figures of the two eagles mentioned in the tradition". In vases it appears as a conical stone (probably of a phallic nature and origin), and Orestes is represented as seated upon it. Müller refers the reader to plate 35 in Raoul Rochette's *Oresteïde*, and to a learned explanation of a vase-painting edited by Millin, which I have not been able to consult.

42. Delphi is distant about 70 miles, in a straight line, from Argos. Orestes must be supposed to have fled in one course to some place where he could take ship across the Crissacian gulf. 'Sword

just drawn' means that he had not sheathed it in the transit from Argos, nor had time to wash away the blood-stains.

67. Disgust is shown by the *τάςδε τὰς μαργούς* and the *αἰδ' αἰ κατάπτυστοι*. He is the God of Light and Gladness: they are the obscene and hideous daughters of Night and Horror.

78. *βουκολούμενος*, 'driven like cattle by drovers'.

80. Plutarch, who was likely to know, says, *Fr.* 10: *ξύλινον δὲ τὸ τῆς Πολιάδος (ξόανον) ὑπὸ τῶν αὐτοχθόνων ἰδρυθέν, ὃ μέχρι νῦν Ἀθηναῖοι διαφυλάττουσιν.*

89. *Ἐρμῆς*, called *Σῶκος* 'the Mighty', his planet-star being *Σεχές* in the Babylonian tongue; *Ἐριούνιος* 'the Great Helper'; *Ἀκάκητα* 'he who conducts you without harm', 'the Safe-Conductor'. His analogue in the Roman Catholic scheme is the Archangel Michael.

103. The 'mentis oculi', *Cic. Or.* 29, never close. *Aelian, V. II.* 3. 11, says: "The Peripatetics make the soul coil itself up in the region of the breast by night, and then become *μαντικωτέρα*", imbued with more than human intelligence.

114. *ἀλλὰ περὶ ψυχῆς θεόν Ἐκτορος ἱπποδάμοιο, Il.* 22. 161.

153. This lyric senarius is represented by a senarius also in the English translation; and this liberty has been taken in the choral odes which follow, wherever it helped the full expression.

157. Elsewhere, in *six* places, Aeschylus means 'a goad' by *κέντρον*, such as was used by the drivers of bullocks and cows. After he has said *διφρηλάτου*, however, *κέντρον* can only mean *μάστιξ*, which he makes quite clear by saying *μαστίκτορος*, v. 159.

Κέντρον occurs only twice in Homer: *Il.* 23. 387, where it is the same thing as the *μάστιγα* of *ib.* v. 383; Tydides has a *μάστιξ*, *ib.* 430. The other place is 23. 430, where it must also mean a *μάστιξ*.

In *Il.* 5. 478 Hera lashes, with a whip, horses which are *κεντρηνηκέας*, 'submitting to the spur of the lash', in v. 752.

Hesychius gives: *κέντρον*· *δόρυ, μάστιξ*. The *Etym. M.* has: *κεντρηνηκέας*· *τοῖς κέντροις, ὃ ἐστὶ ταῖς μάστιξι, εἰκόντας*, and under *κεντρότυπον*· *μαστιγίαν*.

The διπλοῖς κέντροισι of Soph. *O. R.* 809 means a whip with two lashes, of which see an example under the word *flagellum*, in Smith's *Dict. Antiq.* This will be the same as the διπλῆ μάστιξ of Aesch. *Agam.* 642, and δύο κέντρα are simply 'two lashes'.

This passage is imitated by Soph. *Ant.* 1272, foll :

ἐν δ' ἐμφ' κάρᾳ
θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων
ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίοις ὁδοῖς—

“the god, like a charioteer, let drive at my head with a very heavy lash ; and, shaking the reins, urged me on to wild racings”, etc.

172. *Though fled underground never is he delivered.* Aeschylus here allows the Furies to put forward their own creed, and that which was the belief of all the baser sort of heathens, as to a state of punishment and torture of the soul after death.

Plato does not venture to propose to the more intelligent portion of his countrymen any alternative except that of everlasting unconsciousness, or else, everlasting conversation with Orpheus, Musaeus, and innumerable others of both sexes, *Apol.* c. 33 ; for the Orphic doctrine given in *Phaedo*, c. 13, is only a piece of rhetoric, and Dantesque absurdity. Virgil makes Aeneas and the Sibyl leave the world of disembodied souls by the ivory gates : that is the same as saying : ‘All this about Erebus and Elysium is very pretty and interesting as a picture for the fancy ; but it is not true, you know’. To the average Greek the only heaven of heavens was such as that won by the 192 Athenians who fell at Marathon, and had their names and their fathers’, and their native hamlets’ names inscribed on the ten pillars of their tribes that were raised upon the field of battle. For those who had no such glorious chance or lot, there was the satisfaction of leaving behind them the reputation of having been good and honourable citizens, and worthy sons of their native country. The Orphic heaven was a μέθη αἰώνιος, one everlasting wine or beer bibbing Walhalla.

182. ὀφθαλμώρνηχοι. ‘They deprive of sight those Royal Princes who are not to reign, in the following way. The king gives a written order to the nearest person in attendance (for in Persia there is no executioner by profession) to go and take out the eyes of such and such a child. He goes to the door of the women’s apartment, where the

child is kept, and says that he comes in the king's name to speak to the young Prince for his good. The order is taken in : its meaning is well understood, and causes tears and screams ; but the women are bound to let the child go. The eunuchs bring him out to the messenger, who throws them the written order. Then sitting down on the ground he lays the child at its length on his knees, with its face turned up, and holds its head with his left arm. With one hand he draws back the eyelid, and with the other, holding his dagger by the point, he *digs out* the eyeballs whole, without disfiguring them, just as you might the kernel of a nut. He puts them in a cloth and carries them to the king. Meanwhile the child is taken back to the seraglio, where they stanch his wounds as well as they can'. *Voyages de Monsieur le Chevalier Chardin* : Amsterdam, 1711 ; vol. II., p. 214.

'The punishment of perjurers and false witnesses is to pour molten lead into their mouths Pickpockets are branded in the forehead with hot iron. House-breakers and coiners have the hand chopped off. . . . The most common kind of capital punishment is to cut open the belly from right to left through the navel. . . . The other kinds of punishment are impalement ; chopping off the feet, letting the person die by the hæmorrhage ; building the condemned up to the chin between four walls, a fine cement being plastered in where the stones touch the neck : this, drying, stops the respiration, and the victim dies raving mad' : *ibid.* pp. 301, 302. 'Ganching' is when a criminal is taken to the top of a tower, from the sides of which long keen blades project horizontally, and is thrown down on them.

A short passage from Cesare Cantù's *Margherita Pusterla*, Milano, 1845, will sufficiently indicate the practice in the Italy of the 14th century : 'Many had lost an eye or a hand, because they had undergone the penalty imposed by the laws of Milan for theft ; the loss of an eye for the first offence, the chopping off of a hand for the second, the gibbet for the third', p. 488.

The above are but a very-small sample of the sufferings which men have inflicted on one another, and on women and children. Civilised Europe is in every degree as guilty as the Persia of Zoroaster and Mahomet. Some form of fanaticism has been the cause of the worst brutalities :

" man's inhumanity to man
makes countless thousands mourn".

It may well be said that ‘man’s most cruel miseries are devised and perpetrated by himself’, “*homini plurima ex homine sunt mala*”: Pliny, *N. II.* vii. proëm.

184. *παίδων κακοῦται χλοῦνις*. Aeschylus uses *χλοῦνης* in *Fr.* 60 (Herm.):—

ΑΓΓ. *μακροσκελῆς μέν.* ΔΥΚ. *ἄρα μὴ χλοῦνης τις ἦν;*

which Hermann translates :

ΝΥΝC. *Praelonga certe crura.* ΛΥCΥRG. *Num locusta erat ?*

where one does not see whether he meant a grasshopper or a lobster by his *locusta*. *Locusta* (Span. *langosta*, Eng. *lobster*) means the shell-fish in Plaut. *Men.* 5. 5. 24, with allusion to the lobster’s hard, protruding eyes, by firmly pressing which you make him let go the grip of his claw. The conjecture that *χλοῦνης* there means *γένος τι ἀκρίδων* has nothing to support it: Hermann failed to see the meaning. The play must have been a Satyric Drama; and when the Messenger tells Lyeurgus that Dionysus had long legs, the king, with allusion to the god’s amatory disposition, asks *ἄρα μὴ χλοῦνης τις ἦν;* which Plautus would probably have rendered by :

N. *Crus procerum.* I. *Numquid et par testium proceritas ?*

Dionysus was called *ἐνορχῆς* in Samos. The wild boar, *στάγρος*, was also called *ὄσχεδωρος*, Athen. 9. 64. 65, that is, *μακρῶ* or *μεγάλῳ* *ὄσχεῳ* *δεδωρημένος*. It is also called *ἀσχεδωρος*, just as *ἄστακος*, the Greek name of the ‘lobster’, is also spelled *ὄστακος*, Hesych. *s. v.* That species of the palm-tree which was called *στάγρος* was remarkable for the fact that its *pomum* or ‘date’, with its *lignum* or ‘stone’ (“*hoc est semen ejus*”), was “*grande, durum, horridum*”. The propagating power of this wild-boar palm-tree’s *lignum* was so great, that Pliny says it was from this that the bird phoenix was named, so as “*emori ac renasci ex seipso*”. Pliny, *N. II.* 13. 4, also speaks of the “*flos et lanugo*” of male palm-trees, and says that the sterile sort were called *spadones*.

The modern names for *χλοῦνης* or *στάγρος*, *cingiale*, *cinghiale*, *sanglier*, are from Latin *singularis*, because he feeds alone, except in breeding-time (Aristarchus took *χλοῦνης* to mean *μόνιος*, *singu-*

laris). Then he is pre-eminent for amorous fury, Opp. *Cym.* 3. 367, 372 :

θηλυτέρη δ' ἀλίστος ἐφορμαίνων ἀλλάλλται
καὶ μάλ' ἐρωμανέων σφριγάα . . .
καὶ χόλος ἀμφὶ γάμοισι πολὺ πλεόν ἤπερ αἰδώς.

A three-year-old wild boar is *ragot* in Fr., in Eng. a 'hog-steer'.

The above remarks suffice to show how wide of the mark were Aristotle, Aelian, and Eustathius in taking *χλούνης* to mean *σὺς ἐκτομίας*, the Latin *maialis*, from which the Span. *jabali* is perhaps derived by inversion of the letters *mai*.

It seems to me probable that Aeschylus regarded *χλούνης* as combining the notions of *χλοή* and *εὐνή*, the former in the sense of *pubes*, the signs of puberty, and the latter in that of *concupitus cum femina*, which is its proper meaning. Homer says *θαλερός παράκοιτις* of Hector, *Il.* 6. 430, and *θαλερός* of Nausicaa's marriage, *Od.* 6. 66, the word meaning the same as *χλοερός*, *χλωρός*.

Thus *χλούνης* means *pubertas*, as Weil saw, who is followed by Paley in a very useful note. *χλούνης* is *aper masculissimus*, as Weil says, with the collateral notion of 'most furious, raging'.

Plutarch denies that the castration of boys was learned by the Persians from the Greeks, *de Herod. Malign.* 13.

191. In the sense of 'imparting, attributing, or imputing' *τρίβειν*, not *τρίβειν*, is used, as : *ἄγος προστέτριπται*, 'he has attributed the guilt'; *προστριβόμενος τοῦνειδος*, 'imputing the disgrace'.

208. οὐκ ἂν γένοιθ' ὄμαιμος αὐθέντης φόνος. They regard their position as unassailable, on the strength of the old belief :

δειναὶ γὰρ κατὰ γαῖαν Ἐρινύες εἰσι τοκῆων—

parenticide being regarded as the most unnatural of crimes. Apollo replies to the effect that that is an antiquated and erroneous notion ; for that *πάντες ἄνθρωποι πρεσβυτάτην νομίζουσι πασῶν τὴν ἀνδρὸς καὶ γυναικὸς φιλίαν*, 'all men regard the love of husband and wife as taking precedence of all other affections', Musonius (under Nero, Vespasian, etc.) in Stob. *Flor.* 67. 20 ; ib. 67. 21, *πρώτη καὶ στοιχειωδεστάτη τῶν κοινωνιῶν ἢ κατὰ τὸν γάμον*, 'the first and most elementary of all fellowships is marriage'.

213, 14. εὐνή γὰρ ἀνδρὶ καὶ γυναικὶ μύρσιμος ὄρκου ἔστι μείζων τῆ δίκη φρουρουμένη. The words *μύρσιμος*, etc., from Aeschylus can only mean, that monogamy for the purpose of the procreation of legitimate

children, so paramount a matter in Athenian, Roman, and indeed all duly civilised countries, is a physical law of the human race, and that a faithful observance of the conjoint *εὐνή* is a thing of more account than a promise made at some solemnisation of the holy rite, which is only a *ῥρκος* or *sacramentum*.

But this is wholly irrelevant, however true: it is no answer at all, when the Furies have urged "Orestes killed his mother: *she* killed one who was only her husband", to reply, "the marriage relation, faithfully observed, is greater than an oath". The right answer would be, "the holy marriage relation is more important and binding than is the filial one", more important, politically speaking; and more binding, because by marriage the filial relation becomes obscured and in many respects inoperative, for:

"a son is a son till he gets him a wife".

This would agree with the terms in which monogamy is said to have been first instituted, *Gen.* 2. 24, "Therefore shall a man leave his father and his mother, and shall cleave unto his wife". This right answer cannot be got from our text; nor does the text seem capable of emendation in the right direction by means of some such word as *τόκου* or *οἴκου* in place of *ῥρκου*.

It will not suit the passage to suppose Apollo to mean 'that which we Olympians regard as *μέγιστος δεινότατός τε*,' and it happens that when Herè took that oath to her husband, *Hom. Il.* 15. 37, it was true only in a literal form, and she had a mental reservation: "I swear by Styx that I did not tell Sleep to do it—but *I knew very well that he would understand that to be part of the bargain*". Alas, poor Styx!

The Athenian *ἔφηβος* took no oath to love, cherish, and obey his father and mother, *Stob.* 43. 48; but it has always been regarded as indispensable that a wife should be docile. *Hes. Op.* 697, *ἵνα ἦθεα κεδνὰ διδάξης*—that she should be *χειροθήης καὶ τετιθασευμένη*, on which point Socrates fully agrees with Ischomachus, *Xen. Occ.* 7. 10; and it is still required, and stated to be according to divine ordinance, that a bride should "give her troth", that she will "love, cherish, and obey" her husband.

Are, then, the two lines interpolated? Now that everything has been pleaded in their behalf without any success, we should have to come to the conclusion that they are, but for a suggestion of Weil's

to which I gave too little heed when writing the critical note, because of the meaning which he attached to the lost line. He says that the *ratio antithetica* shows that there is a lacuna of one line after v. 208, of which the meaning was: "itaque nostrum non est eam persequi". That could be fully inferred from v. 208, and there was no occasion to say it. But supposing the line to have been like:

ὡς δ' οὐ κτανὼν παῖς μητέρ' ὄρκον ὀμνύτω,

'let Orestes take an oath that he, her child, did not kill his mother', then it may be seen why Apollo says ὄρκου in v. 214. The meaning will now be: 'Clytemnestra, with only two factitious or sentimental grievancees, violated the prime law of society, and then murdered the man against whom she had sinned. Orestes, under the greatest provocation, violated an inferior law; and is less criminal than his mother, *although he cannot swear that he did not kill her*'.

228. Compare *Choëph.* 1064 according to my correction (pub. 1862):

(καί σε) θεὸς φυλάσσοι καὶ ῥύοιτο συμφορᾶς

where a codex of Rob. gave καὶ ῥύοισι συμφορᾶς. M gives:

θεὸ σ φ υ λ ᾶ σ σ ο ι . καὶ ρ ῖ ο ι σ - ι σ υ μ φ ο ρ ᾶ σ .

The *καιρίοισι συμφοραῖς*, which is universally read, is not translatable: opposite meanings are given by editors: *φυλάσσω τε ῥύομαι τε* is a regular form in Homer: *λέγειν τὰ καιρία* or its equivalent, and *καιρία πληγή* are the only ways in which Aesch. uses *καίριος*.

280. As an illustration of Eur. *Andr.* 638:

νόθοι τε πολλοὶ γνησίων ἀμείνονες

we may call to mind Philip Falconbridge in *King John*, who says:

"I would not be 'sir Nob' (*nobilis*) in any case".

But perhaps the verse, *χρόνος καθαίρει πάντα γηράσκων ὄμοῦ*, is not as good as it has been thought to be. The extinction of a crime by oblivion is compared with Time's increase in age: whereas 'Time' simply continues, without any old age or growing decrepitude; being 'the soul of the universe' according to Pythagoras.

306. εὐχόμεθ' εἶναι. The corruption seems to have been caused by a gloss, οἰόμεθ', written by some one who did not well understand the meaning of εὐχόμεθ', taken from Homer's εὐχομαι εἶναι. These old Furies use the old phrase in its old-fashioned meaning. When strangers met one another in Homeric times, and had any occasion to converse, it was regarded as a breach of good manners for one to ask the other who he *really* was. The interlocutor might have, like Ulysses, some very good and proper reasons for giving a false account. So εὐχομαι εἶναι meant 'I give myself out to be', and it is always implied that the statement is true *only if there is no motive for disguise*. After mutual confidence and intimacy, in some degree, have been established, and one thinks he may fairly ask the other for a *true* account about something, then the formula is :

ἀλλ' ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον,

'But come, tell me this, and relate me each point (κατὰ) truly'; after which request a falsehood was deemed a lie, and no longer excusable. Much the same thing is practically in vogue now.

316. The pathos is very observable in Μᾶτερ ἃ μ' ἔτικτες. The tense of ἔτικτες reminds the mother of the moment and the agony of the birth. Anth. 7. 531, μάτηρ ἃ σ' ἔτεκεν.

322. As to the quantity of the penult in φρενοδαλῆς, the question is : 'which has the best effect on a correct ear in this particular line, whether, ∪ ∪ ∪ ∪, or ∪ ∪ × ∪ ∪ ?' In the latter case the rhythmical *anceps*, marked ×, will be like the penult of a seazontie Iambic senarius, or a dochmiac foot of which the penult is a syllable long metrically, but having the *thesis*, i. e. *anceps*.

The reasons why it must remain a matter for individual taste and preference are : that Plutarch, who was profoundly learned in Greek philosophy, and quotes Empedocles hundreds of times, ascribes to him, *Sympos.* iv. p. 265, Tauchn. ed. :

ὡς γλυκὺ μὲν ἐπὶ γλυκὺ μάρπτει, πικρὸν δ' ἐπὶ πικρὸν ὕρουσεν,
ὄξυν δ' ἐπ' ὄξυν ἔβη, δαλερὸν δαλεροῦ λαβέτω,

which is given by Macrobius (*Sat.* vii. 5, Gronovius Jac. 1692), who wrote more than 300 years after Plutarch, as

ὡς γλυκὺ μὲν γλυκὺ μάρπτει, πικρὸν δ' ἐπὶ πικρὸν ὕρουσεν,
ὄξυν δ' ἐπ' ὄξυν ἔβη, θερμὸν δ' ἐποχεύετο θερμῶ,

where θερμὸν δ' ἐποχέυετο θερμῶ cannot be admitted as genuine, but only as a restoration of the verse by the help of glosses. Empedocles formed his word δἄλερός, 'hot', from daíō through δἄλός. He probably thought that it was much the same as φανερός, 'bright', by the side of φᾶνός, 'bright', and φᾶνός, 'torch'; as ἀδρᾶνής from δρᾶω; τᾶγοῦχος from τᾶγή; τιθασός from τίθη; μαλακός from βλάξ. He is rather impatient of control in these matters. If *empryéan* will not suit, he says *emprýrean*, rather than lose a word so graphic. δαλερός unites the two ideas of *heat* and *steady light*, for expressing which θερμός and φλογερός, etc., are quite unsuited. See also that line of his, Athen. 3. 30 :

ὕστρεια συμμεμνκότα
τὰ διελεῖν μὲν ἔστι χαλεπά, καταφαγεῖν δ' εὐμαρέα,

where he chose to say εὐμαρέα rather than the less musical καταφαγεῖν δ' ἔστ' εὐμαρῆ.

Plutarch, who records, *de Pyth. Orac.* 8, Ἀριστοτέλης μὲν οὖν μόνον Ὀμηρον ἔλεγε κινούμενα ποιεῖν ὀνόματα διὰ τὴν ἐνάργειαν, remarks of Empedocles, *Symposiaca*, 5. 2, "that he was wont to make his subject splendid with the most comely and prepossessing epithets, not only for the sake of the beautiful word-painting, καλλιγραφία, as it were with flowery colours, but he makes each of them a representative of some real attribute or faculty; thus, 'the blood-replenished liver', 'the cloud-gathering air', 'the soul-investing earth' (of the human body)"; πολυαίματον ἦπαρ—νεφεληγερέτης ἀήρ—ἀμφιβρότη χθών'.

A more probable correction of our *Fr.* would be :

δαλερὸν δαλερῶ δ' ἐπόχευεν,

and it is the active, ἐποχεῦσαι, in *Ar. Gen. An.* 2. 5. 6, the only place where the verb is quoted.

Aeschylus, πολὺν χρόνον ἐν Σικελίᾳ διατρίψας, and being of much the same mind in philosophy as Empedocles, came to use his words and his way of sounding them: the two greatest geniuses then living, and with the strongest intellects in unison, they must have been very much in company; for who would not rather talk with Empedocles than with Pindar, Simonides (Aeschylus wrote his own epitaph), Bacchylides, Xenophanes, Epicharmus?

Perhaps it is to this intimacy with the staunch republican Empedocles that we must refer the warning of Aesch. *below*, v. 489 : μήτε δεσποτούμενον (βίον) αινέσσης, which seems quite superfluous, unless we remember that Aeschylus had lately been with Empedocles, and at the court of Hiero; for the Athenians of that time were in no need of any such admonition.

In *Choëph.* 804, foll. :—

τὸ δὲ καλῶς κτίμενον ᾧ μέγα ναίων,

Aesch. clearly indicated that the penult is *anceps*, by repeating the same rhythm in the next line.

I prefer *φρενοδαλῆς* here, because the long thesis seems to tend to deaden the animation of the rhythm. So thinks Weil. See pp. 197, 227.

325. Since a Moera spins a thread of fate for the Furies, the Moerae must be much elder sisters, and born in a remoter night.

διανταία is properly said of a thrust, *πληγῆ*, given straight in front and going right through.

334. ἐφ' belongs to ἐκράνθη, not to ἀμῖν. Hesych. ἐπέκρανεν· ἐπετέλει.

335. ἀθανάτων must here mean the *other* deathless ones who dwell above ground, on Olympus.

342. εἴνιν was corrupted to νέον by an imperfect *anagrammatismus*: a perfect one is to be found in *nesi* for *sine*, Fest. p. 165 ed. Müll. The reading of the Aldine ed., which here is νεοῦ, often gives a hint of the true, for some unknown reason.

343. τᾶσδε μερίμνας. The difference between τᾶσδε and τᾶσδε ἀφελεῖν is thus explained by Manuel Moschopoulos, *circa*. 1300 A. D. : οἶον, ἀφήρημαι λόγων, ἀφήρημαι παιδείας· ταῦτα γὰρ οὐκ εἶχον, τὸν λόγον φημι καὶ τὴν παιδείαν. δυνατὸν δέ μοι ἦν κτήσασθαι, καὶ διότι ἡμέλησα οὐκ ἔλαβον· εἰς τοιαῦτα οὖν συντάσσεται γενικῆ, ὡς προείπομεν. ὅταν δὲ ἔχω τι καὶ στερηθῶ τούτου, τότε τὸ ἀφήρημαι συντακτέον αἰτιατικῆ. Therefore τᾶσδε is right here.

351. Hesych. *s. v.* : Καμπεσίγονος (like ὠλεσίοικος, said of her, *Sept.* 720)· ἡ Ἐρινὺς, ἀπὸ τοῦ κάμπτειν τὰ γόνατα τῶν ἀμαρτανόντων.

360. λάμπα. The actual words of Hesychius are: λάμπη· τὸν παχὺν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἴνῳ φασίν ('mother'). λαπτής

(sic)· λαπτὴν ἔλεγον τὸν παχὺν ἀφρὸν τὸν ἐπιπολάζοντα τῷ οἴνῳ πηλώδη· ἄλλοι, βόρβορον ὕλην (also ‘mother’)· ἄλλοι, τὸν περὶ τῆ ἄλμῃ (salt incrustation) ἐφιστάμενον ἐν ταῖς λίμναις (scum)· οἱ δὲ, τὸν περὶ τοῦ γαλακτὸς ἕμενώδη πηλόν (cream). λέμφος· ὁ μυξώδης καὶ μάταιος (Fr. *morveux*; Span. *moquifero*; Ital. *moccioso*). Plut. *adv. Stoicos* says that gnats and mosquitos delight in λάμπη καὶ ὄξει, ‘the mother and fungus on sour wine’.

369. Hesych. gives καταφατουμένη (sic)· κατακτωμένη, κυρίως δὲ τὸ ἐκ προκαταλήψεως, ‘securing the possession; properly, by precedence in occupation’.

372. πρέμνα· τὰ ἰσχυρὰ στελέχη τῶν καταβλαστημάτων, Hesych. Read τῶν δένδρων καὶ βλαστημάτων.

381, note. Also, a verb which governs two cases may take one of them in one part of a sentence and the other in another.

391. Observe the intense love of the Greeks for clearness, exactness, and due brevity in speech.

392. The corruption was introduced by some actor who was unaware of that meaning of αὐτὸς in composition; and the corruption had become inveterate when M was transcribed.

419. παλαμναῖος. Usually connected with παλάμη, as in M. Moschop. *s. v.*, ὁ οἰκείαις χερσὶ φόνον ἐργασάμενος, like αὐτόχειρ. The connexion with παλάσσω, παλαγμός, ‘defilement by spots of blood’, seems possible. The αὐτοέντης, Soph. *O. R.* 107, etc., points to εἵτεα, the ‘actual wielder of the weapon’; whereas ἀθέντης, *supra v.* 208, seems to point to θείνω, ‘the actual striker of the blow’.

433. That is: “When I had summoned the Argive people to give them the true account of what I had done (*Choëph.* 973–1062), there also *was the shawl* (which I displayed), *testifying clearly*, after 8 years, by its stains and rents, to the crime of my mother and her paramour. The peculiar use of ἐκμαρτυρεῖν to express ‘evidence given by the dying’ (ἐκ, ἔξω = outside of the court), or ‘found to have been left behind by the dead’, or ‘sent from a great distance’, is appropriate here; so also if the ἐκ signified only ‘distinctly and clearly’. But the meaning is also that of the ἐκ in ἐξάγγελος and ἐξαγγέλλειν, ἔξω τῶν δόμων ἐξήγγελλε, ‘brought clear evidence out of the palace after a long time’.

The verb occurs once in Homer, *Il.* 5. 390, *περικαλλῆς Ἡερίβοια Ἐρμῆα ἐξήγγειλε*, i. e. 'brought word out of the house to Hermes that Ares was imprisoned within'.

442. Athana says much the same thing in Aesch. *Suppl.* 397, *οὐκ εὐκριτον τὸ κρίμα*.

448. *οὐκ εὐπέπελον*. Cf. Hesych. *δυσπέπελος*· ἐπὶ μὲν τῆς θαλάττης, ἢ δυσχείμερος καὶ τραχεῖα καὶ παραχώδης· περὶ δὲ τοῦ κολυμβητοῦ, *δυσάρεστος*. The latter seems to be said of a diver for purple-oysters, *πορφυρεύς*, or of a sponge-hunter, *σπογοσθήρας*, *ἀρνευτήρ*, *urinator*, as 'hard to please', not only as to weather, but also as to the absence of the much-dreaded monsters of the deep, described in Opp. *Hal.* etc. *πέμφελα*· *δύσκολα*, *τραχεῖα*, Hesych.

485. The corrections here are *μηδέν*' (Weil), *καρδίας* (Canter), *ἐμφανῆ* and *κύν*'. A curious theory has been broached, that a pyrrhic word, such as *φλόγα*, *χθόνα*, *φρένα*, *κακά*, which is a noun or an adjective, very rarely suffers elision in Greek Tragedy.

There are over 160 fair instances of the elision in the 33 tragedies and fragments, and, *a priori*, one can conceive no reason (as the meaning of the word, and its case, remain quite clear after the elision) why it should not be made. Everything else in Greek Prosody has a *raison d'être*. See *infra*, p. 237, for the faintness of *θλίψις*.

But on applying the test of experiment, it will be found that those who have published Greek verses of late years, and written a hundred-fold more, have also very rarely had occasion to make this elision. I have *φρέν*' twice and *κάκ*' once among 297 Greek verses in the *Dublin Translations*. The punctuation seems to make no difference: as, *e.g.*, Eur. *Heracl.* 939 :

τέρψαι θέλοντες τὴν φρέν· ἐκ γὰρ εὐτυχοῦς.

The restriction was not suggested by the Homeric poems, which have *κάκ*', adj. or subst., 15 times; *κύν*' twice, *κύνα* *in full* only thrice; *φρέν*' thrice; *φλόγ*', etc.

'The watch-dog over the passions' was *ἐμφανῆς* at Athens in the Areopagus, where everyone could see the seats of unwrought stone on which the silent judges sat when trying the accused. The judges were *σιωπῶντες κατ' ἀνάγκην*, 'not allowed to speak'.

In the same way every court-house and county gaol, every cathe-

dral, church, and chapel in the land, is a 'manifest watch-dog of the heart'.

Except for a comical and almost amiable impudence, every poet, except Shakspeare (and Goethe, Dr. J. K. Ingram) from Homer down, regards the dog with affection, and uses the word as one of specially good signification. Gordon Cumming says that even in a wild state the dog has little fear of man or hostility towards him. Clytemnestra calls herself 'a brave watch-dog of the house', *δομάτων κύνα ἐσθλήν*, *Agam.* 607; and speaks of Agamemnon as *σταθμῶν κύνα*, *ib.* 902, 'a watch-dog of the folds'. Lucretius habitually speaks of dogs with tenderness: 'consucta domi catulorum blanda propago', 4. 994, where 'blanda' means 'good-tempered and affectionate', as in 5. 1065, 'at catulos blande quum lingua lambere tentant'; and again, 'levisomna canum fido cum pectore corda', 'the light-sleeping wits of the dogs with their faithful affection'. Cf. Evander's *custodes canes*, *Virg. Aen.* 8. 462. Charles Nodier says: "Je vous réponds que la plus grande preuve des justes vengeances de Dieu contre notre folle espèce, c'est la brièveté de la vie du chien".

Virgil repeats Hesiod's precept (*καὶ κύνα καρχαρόδοντα κομῆν, μὴ φείδεο σίτου*, 'keep thou also a dog with sharp teeth: give him plenty of food') in the words 'nec tibi cura canum fuerit postrema sed . . . pascere sero pingui', 'nor let thy latest care be about thy dogs: feed them with rich whey'. D. Heinsius observes that in the *λόγια* the *Δαίμονες* were called *κύνες*, as being the watchers over men's conduct when the superior gods had left the world. Lycophron calls diviners *Ἀπόλλωνος κύνας*. In *Choëph.* 924, 1054, the Furies are *μητρὸς ἔγκοτοι κύνες*, 'dogs enraged against a trespasser'; they are *βίου κύνες*, 'watchers of man's life and ways', in *Anth.* 7. 437.

No one will rightly appreciate the lines lower down,

*κερδῶν ἄθικτον τοῦτο βουλευτήριον,
αἰδοῖον, δξύθυμον, εὐδόντων ὑπερ
ἐγρηγορὸς φρούρημα γῆς,*

unless he observes that Athana's Court of Areopagus is compared to a 'watch-dog' over the heart and passions of the Athenian people. A dog is *κερδῶν ἄθικτος*, 'projectum non odoratur cibum', *Hor. Epod.* 6. 10; he is *αἰδοῖος*, 'worthy of respect and kind regard', as in the precepts of Hesiod and Virgil; he is *δξύθυμος*, or, as Proclus says in his *Comm.* on the passage in Hesiod, *δάκνειν ἔτοιμος, δξυόδους, δικτι-*

κόσ, εἰς τὸ ἀποσοβεῖν τοὺς κλέπτας; he is eminently 'a watchful guard o'er them who sleep', because of τὸ φυλακτικὸν καὶ φιλοδέσποτον, Sch. *Agam.* 3, and *Livy*, 5. 47, 'solicitem animal ad nocturnos strepitus'; *Lucr. l. c.* 'levisomma canum fido cum pectore corda': *Aesch. Sept.* 621, ἐχθρόξενον πυλωρὸν, 'a stranger-hating doorkeeper'.

It was necessary to make some remarks like the above, because the emendation κύν' is startling to a mind unprepared.

It is strange that Aeschylus, who died about 120 years before Epicurus was born, should supply by anticipation that which is lacking in the account of Epicurean doctrines as given by Lucretius, *viz.* principles of morality; the answers to the questions: What is right? wrong? just? unjust? Perhaps Epicurus had not discovered them, any more than he had those other things (hinted at in the word *παρέγκλισις*) which helped the gases and molecules to form his universe, such as electricity, magnetism, rotary motion, churning motion, chemical action, and all those agents which are still unknown. The 6th Book of the *de Rerum Natura* is, no doubt, unfinished; but the verses, 6. 92, 3:

'tu mihi supremæ præscripta ad candida calcis
currenti spatium præmonstra, callida Musa',

show that another 200 lines would probably have made the intended work complete.

Aeschylus saw that the conditions of a good state of society are φύσει before they become θέσει and νόμῳ. You find them out as you find out any other natural law; then you give them a written form by legislation, and enforce obedience by penalties. The criminal impulse that is not checked by these must be crushed as you crush a caterpillar that was eating into the heart of your rose; it must be exterminated like the sewage-gas that was destroying the health of your children. Men and women become bad through some evil conditions of birth and breeding: when they have become so, then, as Thucydides says, 'if the heart is fully set on doing something wicked, there is not any hindrance to be had, either by the law's strong hand or any other terror'. II. de Balzac: "les hommes, race impure, dont avec Dieu, l'enfer, le bourreau et les gendarmes, on parvient à peine à comprimer les détestables instincts". Remove the evil conditions of birth and breeding as much as possible; if you cannot, 'continuo culpam ferro compesec'.

A man deserves no praise for being a good citizen, save in relation to the bad citizens. He does that which is the condition of human existence. Those who really merit praise and glory are they :

‘ . . . ob patriam pugnando vulnera passi ;
 quique pii vates, et Phoebæ digna locuti ;
 inventas aut qui vitam excoluere per artes ;
 quique sui memores alios fecere merendo ’.

507. παντόφυρτ’. Compare Eur. *Iuo*, *Fr.* 12, πάντοθεν θηρώμενοι σύμμικτα, μὴ δίκαια καὶ δίκαι’ ὄμως, which is said of collectors of wealth. The first meaning of φύρειν appears to be, not ‘mix’ nor ‘defile’ but, ‘carry for the purpose of adding to something else’. One cannot but think of German *führen* and *Fuhr*, *ferre* and *fur*, φέρειν and φῶρ. ‘To pile on’ is the meaning which suits most of the passages ; ‘to mix’ is a quite secondary meaning. Probably no better origin can be found for γέφυρα, whose dialectic form βεφύρα disposes one to regard it as a reduplicate formation from φύρειν. So γέφυρα will be an embankment made by repeated pilings-on of material.

παντόφυρτα is one of those words which give so much effect to the verse of Aeschylus ; so complete in meaning and yet so concise. Southey gives the name of ‘Sir Ralph the Rover’ to his reckless and dreadnaught buccaneer, who, “now grown rich with plundered store”, will get no farther on his homeward cruise than to the grave of the Inch Cape bell. In the Rhone, not far from Avignon (*Arenio*), there is *le Rocher de la Justice*.

513. ὑπερθέοντ’ ἄκραν. Understand ἄλα or θάλασσαν with ἄκραν. Homer says θέειν and θέουσα of a ship scudding before the breeze. Hermann’s citation of Theogn. 619 is too like this passage to be omitted :

πόλλ’ ἐν ἀμηχανίῃσι κυλίνδομαι ἀχνύμενος κῆρ,
 ἄκραν γὰρ πενίης οὐκ ὑπερδράμομεν.

559. ἐξηγοῦ δέ μοι. Orestes calls upon Apollo to give testimony for him ; just as an ἐξηγητῆς or ‘expounder of religious duty’ might be called upon by any accused person to testify that he, the expounder, had given such and such advice, or that religion required such a course of action. So Müller.

610. οὐκ ἔστι μῆτηρ τοκεύς, τροφός δέ. Add that *frères* means ‘brother and sister’ ; and that *liberi* is said of a single son or daughter, A. Gell. 2. 13.

The father stands to the mother in the relation of Οὐρανὸς to Γαῖα, of the Divine Word to Chaos, as a god or creator to inanimate atoms ; in short, as the Platonic εἶδη to ὕλη, the latter being οἶον τιθήνη καὶ ἐκμαγεῖον (something fit for receiving the impression of a seal, and preserving it) καὶ μήτηρ. Plut. *de Plac. Phil.* 1. θ'.

Be it remembered also that Epicurus, the last Greek philosopher who founded a sect, imagines the human race to have been originally produced without the help of the female, Luer. 5. 799, foll.

Pythagoras, Archytas, Plato, Xenocrates, Dicaearchus (Censorinus, *de Die Nat.* 2, 3) are not so hardy in that way ; an equally hardy one pleases them better. "They say : 'the human race *has always existed* : you will never find out which was first produced, the hen or the egg.'"

643. ἵνα περ Δέος ἔνθα καὶ Αἰδώς. Also where there is ἔρως and φιλία, as in Phaedra's case, there are αἰδώς and δέος. How much the lover fears from the idol of his fancy, ἀνάθημα μερίμνης, Anth. 5. 227 ; and what an ineffable delight he takes in his loving reverence and worship for the object ; so much that Plut. *Libr. Perd. Fr.* 4, says πλείστον αἰδοῦς ἔρωτι δικαίῳ μέτεστιν. Therefore the αἰδώς in Eur. *Hipp.* 385 :

μακράι τε λέσχαι καὶ σχολή, τερπνὸν κακόν,
αἰδώς τε,

is placed there with exact propriety.

648. τὸ καλῶς ἀρχομένους παρασχεῖν is the proper task of political science, πολιτικῆς παιδείας ἔργον, Plut. *Reip. Ger.* 21.

667. οὐ λαχόν. See Dem. *Meid.* 573, καὶ τέθνηκεν ἀλοὺς παρ' ὑμῖν· καίτοι τοῦτο τὸ λῆμμα (3 obols) δι' ἔνδειαν, οὐ δι' ὕβριν, λαμβάνειν ἐπεχείρησεν ἐκείνος.

675. διανομὰς καταφθίσας. In *Agam.* 1454 :

πρὸς γυναικὸς δ' ἀπέφθισεν βίον

we ought to read ἀπεψύχη βίον. Hesychius quotes ἀπεψύχη from the *Cercyon* of Aeschylus, and ἀπέφθισεν is a bad gloss upon it in the *Agamemnon*.

693. κἂν ἰσόψηφος ἴκριθῆ. A majority of *one* would have been a perfectly valid majority, such as would admit of no doubt or cavil.

ἀκούω γὰρ αὐτὸν (Euaeon) ἔγωγε μιᾷ μόνον ἀλῶναι ψήφῳ, Dem. *Meid.* 538. Oppianicus was effectually condemned by the lowest possible majority, two out of thirty-two *judices*, of whom five voted *non liquet*, Cic. *pro A. Cluent.* p. 18, Ramsay's ed.

Besides the 'variatis hominum sententiis', Cicero has 'in eo variari inter eos et dubitari videtur', *Fin.* 5. 5. 12. He seems to confound *vārius*, 'speckled', Gk. βαλιός, from βάλλω, 'to sprinkle drops of a different colour as painters do', with *vārus*, of uncertain derivation, but meaning 'that proceeds to an equal distance in two divergent directions'. *Vāra* is 'a trestle', from the divergence of its legs. *Varus* is 'knock-kneed', Gk. βλαισός, γονυκρότος, Hesych., opposed to *valgus* and *vatius*, Gk. ραιβός, which mean 'bow-legged'. Labda the mother of Cypselus was 'knock-kneed'; her legs made a Greek *lambda*. Thus Cic.'s 'variatis sententiis' means 'diverged to an equal extent' and not merely 'diverged'.

In the same way a ploughman, unless he bends forward in driving a plough, *praevanicatur*, 'cuts a furrow which is *varus* to the previous one', Pliny, *N. H.* 18. 19, who adds, "inde translatum hoc nomen in forum", and said of an advocate who, having been bought over by the opposite side, brings a charge in such a way as that the accused may be acquitted, or defends a client so that he may be condemned.

I observe that *delirus* and *delirare* are still derived from "de lira", Lewis and Short's Dict. The proper derivation was given in my *Choëphoroe* (1862), p. 94. Firstly, *lira* does not mean 'a furrow', but along with *scannum*, *porca*, *porculetum*, it means the 'ridge', 'land', 'balk', 'mound', which is thrown up between two furrows. *Suleus* is the one Latin word for the one English 'furrow'. Secondly, "liroe, liroe", is the Latin transcription of λῆροι, λῆροι, Plaut. *Poen.* 1. 1. 9. Thirdly, the Latin *de* in composition is, in this sense, the regular equivalent and representative of Gr. παρα-. Therefore *delirus* and *delirare* are the Latin formations to express παράληρος and παραληρεῖν.

717-726. It is hardly probable that the Chief Secretary actually performed the duties of a prompter or *souffleur*, ὑποβολεύς, *monitor*.

778. ἐσφραγισμένος. Every article of value, every present, and consignment of tribute that was deposited in the Γάζα or 'Royal Treasury' of a Persian king was 'sealed and registered'. See Chardin's *Voyages*, vol. 1, p. 264, 4to ed.

782. *κοίμα κελαινοῦ*. An evident allusion to the supposed action of the bile in exciting anger, which Carneades tried to 'calm' by doses of hellebore when he was replying to the vexatious objections of his philosophical opponents, A. Gell. 17. 15: "responsurus Zenoni", Plin. *N. H.* 25. 5.

831. *πρὸς δόμοις Ἐρεχθέως*. The "Ἐρεχθεὺς Ποσειδῶν ἐν Ἀθήραις" of Hesychius, who does not give the name Ἐριχθόνιος, which is probably a variation of the same word, would seem to make it an equivalent of Ἐνροσίχθων and Ἐνροσίγαιος, through some such root as ἐρέχθω, ἐρείκω, ῥοχθέω, ῥόχθος.

834. *μὴ βάλῃς*. So Alecto says, Virg. *Aen.* 7. 551, "spargam arma per agros".

841. *δεινὸς εὐκλείας ἔρωσ*. Plut. *de Hdt. Malign.* 39: αἱ Κορίνθιαὶ γυναῖκες εὔξαντο τὴν καλὴν ἐκείνην καὶ δαιμονίαν εὐχὴν, ἔρωτα τοῖς ἀνδράσι τῆς πρὸς τοὺς βαρβάρους μάχης ἐμβαλεῖν τὴν θεὸν (Ἀφροδίτην). The exact meaning of ἔρωσ is recognized in the following words: *σιωπῶ γὰρ τὸ πᾶσαν ὀρμὴν καὶ ἐπιθυμίαν ὑπὸ τῶν παλαιῶν ἔρωτα καλεῖσθαι*, Philodem. *de Musica*, Kemke ed. p. 81.

853. That is: 'No power could force me to make the promise: I make it freely, and will perform it'.

878. *Protelo* in Catullus, 56. 7, is a wrong reading. It ought to be *pro telo*. Hence may have come that meaning of *telum* in Martial, the Priapeia, and Justin.

885. *ὁ δὲ πη κίρσας*. I should prefer to read:

*ὁ δὲ πη κίρσας ποτ' Ἀρῶν τούτων
οὐκ οἶδεν ἴσως
πληγαὶ βίβτου πόθεν ἦλθον,*

'and, at times (*ποτὲ*), a man who has in some way (*πη*) met these Avengers does not perhaps (*ἴσως*) know whence the stripes have come'. There is no doubt at all that the sins of the forefathers are visited upon the children to the third and fourth generation in the form of scrofula, gout, idiocy, insanity, and numberless other forms of congenital evil, besides poverty with all its miseries, and disgrace. Aeschylus would not regard these entailed miseries in any Oriental spirit;

but rather as the result of an unhappy interference by man, through his vice or recklessness, with certain physical laws of production whose natural bent was to work beneficently. Euripides, especially, derided the doctrine that it is the gods who visit the sins of the fathers upon the children, saying: ‘if those persons who actually committed the sins have been punished for them, there is no occasion to punish their innocent offspring: it is not just to punish even the same guilty person twice for the same crime. Again, if they have not been punished, and no atonement has been made by the guilty, it must have happened so because the gods were careless, and let slip the opportunity for righteous vengeance, and then it is too late; they could not think of exacting redress from the innocent, and atoning for their own tardiness by acts of flagrant injustice’, Plut. *de Sera Num. Fınd.* 12. Iamblichus says of Pythagoras, *de Vita Pyth.* 218: τὸ κάλλιστον πάντων ἐπέδειξεν ὅτι οἱ θεοὶ τῶν κακῶν εἰσιν ἀνάτιοι, καὶ ὅτι νόσοι καὶ ὅσα πάθη σώματος ἀκολασίας ἐστὶ σπέρματα. This, so far as it is mystical, is erroneous and misleading: the Greek θεοὶ represent physical laws.

891. ἀμαθύνει· ἄμαθον ποιεῖ, ἀφανίζει καὶ φθείρει, Hesych.; but perhaps from ἀμᾶν.

926.

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηναῖ,
ὀρθοῦ τήνδε πόλιν τε καὶ πολίτας,
ἄτερ ἀλγέων καὶ στάσεων
καὶ θανάτων ἁώρων, σύ τε καὶ πατήρ.

So Pindar in Plut. *de Exilio*, ὅθεν ἀδάκρυς (so I read for ἄδρυς), πεινθέων δ' οὐκ ἔλαχον, οὐδὲ στάσεων.

984. Ζεὺς παντόπτας. ‘The wife, mother, and sister of the murdered man pierced the pinioned murderer with poniards, and catching his blood in saucers, they all put some of it to their lips to stanch the thirst for vengeance, which no offer of compensation had been able to slake When punishment is inflicted in this way, the servants of the judge bring the criminal before him with his hands tied; and the judge says to the parties aggrieved: “I deliver to you your murderer, in accordance with the law; pay yourselves for the blood that has been spilled; but know that *God observes everything* and is merciful”. Chardin, vol. 2, p. 300.

ON METRES.

Natural
affinity of
Greek and
English
rhythms.

It is desirable that this portion of a student's work in connexion with Greek Tragedy should be kept to its own subordinate dimensions and described according to its original simplicity. The effect of introducing a host of technical terms and symbols, with vulgar fractions, musical notes, and geometrical diagrams, is this: that students of the usual undergraduate age are thereby unduly puzzled, mystified and distracted. The superfluity of purely conjectural refinements disposes them to regard the science of metrification with a contumacious aversion; and justly so, if an intelligent appreciation of metres in Greek requires to be made so much more difficult than that of the same in English. Nearly all the Greek rhythms are to be found in old English songs, ballads, and nursery rhymes—the Saturnian, the Choriambic, the Dochmiac, the Ionic *a minore*, the Bacchiac, and nearly all varieties of Dactylic, Trochaic and Anapaestic rhythms; and even an unlearned reader, such as a farm-labourer, has little difficulty in assigning to each its proper elocution. To adduce examples of these rhythms from their homely and almost comical surroundings, is to give a ludicrous tone to that which is really a grave discussion, a serious attempt to make the subject manageable by the student. True dignity does not depend entirely upon making solemn faces, assuming majestic attitudes, and writing in an ultra-genteel style. It is better that the English equivalents should be given, when so much has been done quite recently to make the study of metres insufferable and impracticable even to an earnest inquirer.

Initial
axiom or
postulate.

First of all the ground has to be cleared by a brief statement of the elements of metrical combinations, and even before that by the restoration of an axiom as old as Aristophanes the son of Philippus of the

tribe Pandionis. This axiom has been maintained by most of the ancient writers on metrics; it has been impugned by exponents of the science of music; it is: that 'the musical element' must be peremptorily rejected and for ever discarded from the consideration of metres. Self-evidently so: it is a thing quite distinct from them, and made up after them; they have no regard for the subsequent melody. It happens that a poet's words—when by metre* a regular succession of long and short syllables has taken a form suitable to the expression of the verse-accent or *arsis*—are easily set to some sort of music; as, for instance, Greek *Iambic trimeters* suit the air of 'Dream Faces'; but when Aeschylus put together the words:

χθονὸς μὲν εἰς τηλοῦρον ἤκομεν πέδον,

he was not thinking of that or any other air. Many different melodies may be made to suit the same set of verses. Byron and Moore performed with success the converse feat of writing verses to suit certain melodies; but this is not the natural order, and poets seldom succeed except when they are free from the trammels of any special occasion or any artificial restriction.

The impossibility of comparing metres and music was pointed out by the old writers on metre, and thus in the words of one of the clearest of them, Marius Victorinus (cont. with St. Augustine), Lib. 1, *de mensura longarum et brevium Syllabarum*: "The difference is not small between metricians and musical scientists, because of the spaces of time which are attached by them, respectively, to the syllables of words; for writers on music allege that long syllables are not all equally long, nor all short ones equally short; whereas with a metrician there are only two times," the one that which is spent in pronouncing the syllable *μη-*, and the other that in which the syllable *-νῖν*, before a vowel, is pronounced. These subserve the verse-accent, or *arsis*, and the same two material elements appear as *μη'*— and *-νῖν*. That is the poet's whole and sole stock-in-trade; with the one reservation, that in Greek and Latin the absence of the verse accent, which is called *thesis*, or 'depression of the voice', comes sometimes on a long syllable like *μη-*: so *μη'*— becomes something more than *νῖν* and

Radical distinction between Metre and Music.

* The word *metre* is also used in another sense as *the standard of measurement of a verse*. The standard is *two* metrical feet for *iambics, trochaics, and anapaestics*; *one* for all other rhythms.

less than $\mu\eta''$ -. This never makes any difficulty: it allows the poet to introduce a greater variety of words into his rhythms, and to give a little more time and weight to a syllable which has not the verse-accent or *arsis*. The $\mu\eta'$ - element is really not of much account, but allowing it to stand in: then, as we do not know how long it takes to say $-\nu\acute{\iota}\nu$, coming before $\acute{\alpha}\epsilon\iota\delta\epsilon$, let it be called x : it has been agreed that $\mu\eta''$ - is twice the length of $\nu\acute{\iota}\nu$ whatever that may be. Thus the two time-elements of metre are x and $2x$, with an extra-metrical time between them, viz., $\mu\eta'$ -, something between the unknown and twice the unknown; which is introduced by the poet for poetical reasons, and with no regard at all for the musical score; that has to arrange itself as best it can. Music masters are not well-advised if they expect that none but their pupils will be able to read a Greek chorus: on the contrary, a knowledge of music can never be of use to a Greek scholar in any practical way.

Boeckh schedules \sphericalangle \sphericalangle and \sphericalangle \cup as being to each other as $\frac{1}{7}^2 + \frac{9}{7}$ are to $2 + 1$. The true account is that \sphericalangle is *ἄλογος*, *irrationalis*, and that it has no recognizable or expressible proportion to x and $2x$.

Compare these two with the almost infinite varieties of change in music, within the same limits of time.* Metre and music have time in common as lines have extension, but they are incommensurables. Metre is the side of a square; music is the diagonal of that square. Metre is Mr. John Jarndyce; Music is Mr. Horace Skimpole. Music goes to prose as well as to verse: the rhythm of prose is a thing of the haziest and most indeterminable character: it pleases the writer, but he knows not what it is: 'tis folly to inquire.

Boeckh says of these encroachments made by an utterly licentious element upon the *κόσμος* of metre: "Let us pay our thanks, then, to those ancients who, keeping in view the simplicity and clearness of

* "Another characteristic of Chopin's music is the uneven time. It is all intended to be played in *tempo rubato*—a good deal of give and take is allowed, a good deal of *playing with the time*, so to speak". An old Greek metrician would call this *ἀνάκλασις* and *ἐπίκλασις*. To *play with the time* in this way is not easy, for "it is impossible to lay down a set of hard-and-fast rules for playing Chopin. The Chopin-player is born, not made". Once for all, there is no *playing with the time* in Greek and Latin metres. (The parts within inverted commas are quoted from *Household Words*, Dec. 20, 1884.)

rhythms, condemned utterly this contamination with the license of music". It was left for the people of his own time, he says, and we may add for two generations since Boeckh's time, to repeat the sin with aggravations, 'to care, *suo jure*, for harmony more than for rhythm, and to have as their *sociam peccati Ecclesiam jam inde ab Augustini aetate*'.

Suppose that one does not know the original air that used to be sung to the old Hunting Song, beginning:—

"When the morn stands on tip toe 'twixt mountain and sky
how sweet 'tis to follow the hounds in full cry!
When the bright-sparkling dewdrops the meadows adorn
how sweet 'tis to follow the echoing horn!"

it is of no use to speculate on the way in which each of those syllables was treated and manipulated in the music. Since there must be *rests* for voice and ear in both reading and singing, you would guess that rests in the music occurred at 'toe', 'sky', 'follow', 'cry', and so on, and there you would stop. If Greek verses of that rhythm occurred in a play, the Editor's work would be done with respect to them as soon as he had called them *anapaestic dimeters*: it is no business of his to suggest that the singer pronounced 'tis' 'it is', 'horn' 'hörr-örr-örn', 'mountain' 'moñ-oñ-oñtain', 'hounds' 'hoñnunds', etc., etc.

The usual prose accents marked on Greek words are left out of account in classical Greek verses. They did not exist in the classical period. The Greeks pronounced their words according to the quantity of the syllables, in monotone; giving emphasis to a word by means of particles, *δὴ, τοι, περ, γε*, etc. Thus the language was peculiarly suited for receiving any rhythmical stamp at the poet's will. In the dactylic hexameters of Virgil and Ovid, etc., the *arsis* of the fifth dactyl must be a syllable accented in prose. There is not even that one restriction in Greek: the student must regard the accents as representing nothing, or as being all wiped out.

Arsis, ἄρσις, is the *sublatio vocis* or raising of the voice in expressing rhythm: it is naturally placed on a long syllable, or two short ones pronounced together. *Thesis*, θέσις, is the *positio vocis*, the lower tone on those syllables, usually short, which have not the *arsis*. *Metre* is the regular succession of long and short syllables arranged for the ex-

Prose accents as now marked on Greek words.

Definition of the terms *arsis*, *thesis*, *metre*.

rhythm, order, system.

pression of rhythm. *Rhythm* is the regular succession of *arsis* and *thesis* in a verse, so arranged by the poet for the suitable expression of his thought. *Arsis* is usually marked ("); *thesis* ('). ($\underline{\cup}$) means that a long syllable has taken the place of two short ones with *thesis*; ($\underline{\times}$), the mark for a rhythmical *anceps*, means that the place of a short syllable in *thesis* has been given by the poet to a long one, for the sake of a graver and slower effect. It is convenient to mark the concluding syllable of a verse, called *common*, thus (+). The Latin word *ordo* 'row', 'order', is applied to feet of the same kind occurring one after another in a verse; and even a single foot of a dominant type, such as a dactyl, is called *ordo dactylicus simplex*. A *system*, *σύστημα*, is the same as our *stanza* of a certain number of similar verses.



Three subdivisions of rhythm, according to old tradition, perhaps reducible to two.

Rhythms are distinguished as *impar*, *par*, and *sescuplus* or *sesquialter*. A rhythm is called *impar* when the *arsis* has two *morae* or *times* ($\cup\cup$), and the *thesis* one (\cup), as in *trochaic* and *iambic* verses, either $\underline{\cup}$ \cup and $\underline{\cup}$ \cup , or \cup $\underline{\cup}$ and \cup $\underline{\cup}$, and their equivalents.

It is called *par* when *arsis* and *thesis* have an equal number of *times*, as in *dactylic* and *anapaestic* verses; as, for *dactylic*, $\underline{\cup\cup\cup}$ or $\underline{\cup\cup}$ $\underline{\cup}$; for *anapaestic*, $\cup\cup$ $\underline{\cup}$, or $\underline{\cup\cup}$ $\underline{\cup}$, or $\underline{\cup\cup}$ $\underline{\cup}$, or $\cup\cup$ $\underline{\cup}$.

A rhythm was called *sescuplus* or *sesquialter* when composed of feet in which *arsis* and *thesis* are to one another as one to one and a-half, such as the *bacchius*, *βάκχειος*, \cup $\underline{\cup\cup}$, and the *ionic a minore* $\cup\cup$ $\underline{\cup}$, with its variation for effect, $\cup\cup$ $\underline{\times}$, at the poet's discretion. It is for the sake of these two feet that this third species of rhythm *sescuplus s. sesquialter* is retained, and it seems to me to be not worth while to retain it. The occurrence of a succession of those combinations is really very rare, as *Prom. V.* 115 :

$\tau\acute{\iota}\varsigma$ $\acute{\alpha}\chi\omega$, | $\tau\acute{\iota}\varsigma$ $\acute{\omicron}\delta\mu\acute{\alpha}$, | $\pi\rho\acute{\omicron}\acute{\epsilon}\acute{\pi}\tau\acute{\alpha}$ | μ' $\acute{\alpha}\phi\acute{\epsilon}\gamma\gamma\eta\varsigma$;

a succession of four *bacchi*. Or, *Pers.* 65 :

$\pi\acute{\epsilon}\pi\acute{\epsilon}\rho\acute{\alpha}\kappa\acute{\epsilon}\nu$ | $\mu\acute{\epsilon}\nu$ $\acute{\omicron}$ $\pi\acute{\epsilon}\rho\sigma\acute{\epsilon}$ | $\pi\tau\acute{\omicron}\lambda\acute{\iota}\varsigma$ $\acute{\eta}\delta\eta$,

a succession of three *ionics a minore*. The Greek poets found that a

succession of *anacrusis* and *base* in the two forms $\cup | \underline{\times}$, and $\cup\cup | \underline{\times}$ had a good effect, sometimes, in a verse, and they used them as such. It is much the same with the remaining three feet (for we have now come to the end of them), the *choriambus*, the *cretic*, and the *dochmius*. They found that a *trochee* or *chorè*, χορείος (dancing foot), followed by an iambus, $\underline{\cup} \cup \underline{\cup}$, had a good effect when inserted before the dactyls in logaoedic rhythms: also that the first three syllables of a *trochaic dipodia*, $\underline{\cup} \cup \underline{\cup}$ (which from frequent use, and from orders being composed of them, acquired a separate name as the *cretic* foot, πούς Κρητικός), were useful as an ending of *dochmiac* and *logaoedic* verses; thirdly, that a succession of *iambus* and *cretic*, $\cup \underline{\cup} | \underline{\cup} \cup \underline{\cup}$, pronounced together as one foot is well suited for use in the expression of bursts of passion, or the utterance of poignant grief. As a combination of which orders were made, this was called a *dochmius*, and is of about the length proper for what Appuleius, *M.* 5. 166, calls, ‘tertiata verba’, and the Scholiast on Eur. *Hipp.* 198, κομματικὰ δiάνοιαι. The person represented is unable to utter more than three or four words at a time, because of involuntary sobs and a choking sensation in the throat. The *dochmius* is wonderfully retentive of audible existence in nearly every metrical form phonetically equivalent, in that rhythm, to—

$$\frac{\times}{\cup} \cup\cup \quad | \quad \cup\cup \frac{\times}{\cup} \cup\cup.$$

A *cretic* with its first arsis resolved, $\cup\cup \cup \underline{\cup}$, used to be called a *pacon*. This occurs in *orders* such as *Eum.* 322 :—

τῶδ᾽ ἐ μέλος, | πᾶράκῳπᾶ | , πᾶράφῶρᾶ | , φρένδαλῆς,

where -δα- may be short, as is shown in the Appendix; but Weil suggests φρενοπλανῆς, and Herwerden φρενομανῆς, not thinking it credible that Aeschylus introduced the rhythmic *anceps*, $\underline{\times}$, in that line. It seems to be introduced, *Choëph.* 806, 7; but the two lines are in a *μεσῳδῶς*, and are very corrupt.

There is nothing mysterious about the evolution of Greek metres. As long ago as 1868 I published the following account of it, which indeed was tolerably self-evident: it is more particular, but practically the same as that given by Marius Victorinus, l. iv., as I have discovered since. “Modern languages seem to be capable, as a rule,

The evolution of Greek metres from the Homeric dactylic hexameter catalectic.

of only one rhythm, that which is called 'impar', the iambic or trochaic. This is the rhythm observed by a man with a wooden leg; the Greek admits that of a horse at full gallop, the dactylic, which easily suggested the anapaestic. The Greeks began with 'rhythmus par' in the dactylic form with a trochaic clausula; then the penthemimer in the hexameter suggested to Callinus the two penthemimers in the second line of elegiac verse. From the trochaic clausula sprang their 'rhythmus impar' and trochaic metre; and the anacrusis turned trochaic orders into iambic in the hands of Archilochus. Soon the choriambus, which so often strikes the ear without actually occurring in Epic poetry, was found to produce a great improvement when placed before the dactyls in composite verses of dactylic and trochaic orders, or logaedic lines. Then came the hemiolian* rhythm, when it was seen that a succession of trochaic dipodias catalectic, or cretics, sounded well; or a series of anacrusis and base, otherwise called bacchius, or synepated iambic dipodia".

The words of Vict. are: "Namque Archilochum ferunt (quem parentem artis Musicae juxta multiformem metrorum seriem diversamque progeniem omnis aetas canit) acceptum ab his qui ante se inspexerant summatimque tractaverant Dactylicum, quod est omnium caput ac principium, per abjectiones detractionesque vertisse, etc."

It might have been expected that Greek versification would start from the Saturnian or nursery-rhyme metre, as in many other nations; but this metre does not really appear till the time of Sappho, Anacreon, and Hipponax; and, as a matter of fact, the earliest Greek poetry is written in the dactylic hexameter catalectic, that is, a verse composed of four dactylic feet, a dactyl, and a trochee as an ending or *clausula*. The Roman savant, M. Ter. Varro, observed that this verse divides itself into two parts—the first five half feet or penthemimer, and the rest: that is, *five halves* and *seven halves*, which, he said, must depend on some mathematical principle or physical law: "geometrica quadam ratione", A. Gell. xvii. 14.

There being given, then, the first two lines of the *Iliad*, it is not

* I now think that the name and species *ῥυθμὸς ἡμιόλιος* s. *sesquiplus* s. *sesquialter* may be abolished, as being made to suit only the *bacchius* and the *ionic a minore*, which, when they occur in *orders*, are called with sufficient scientific precision 'a succession of *anacrusis* and *base* repeated'. On no account can a *cretic* or *paonic* rhythm be called *hemiolian*.

difficult to see how the other Greek metres were evolved. Either Archilochus or Callinus perceived that if the penthemimer were repeated :

μηνιν ἀειδε θεά, μηνιν ἀειδε θεά,

a new type of verse would appear, suited to elegiac subjects; and so the dactylic pentameter was made, and the Elegiac couplet.

The Adonius at the end of the Dactylic hexameter :

δέω' ἀχί | λήος*

followed by the choriambus *ὀλομένην* was well qualified to suggest the Alcaic, Sapphic and Asclepiad forms, of which Latin examples will be most familiar. By doubling both the dactyl and the trochee we get :

flūmīnā | cōnstītē | rīnt ācūtō |.

The first two lines of the Alcaic stanza consist of the same elements varied :

vi | dēs ūt ālta^x | stēt nīvē | eāndīdūm⁺,

anacrusis, trochaic dipodia, dactyl, trochaic dipodia catalectic. The third line in the Alcaic stanza is formed of *anacrusis* and two *trochaic dipodias*. It was once quite absurdly made out to be *iambic*.

The close relation between the hendecasyllabic Alcaic line, given above, and the minor Sapphic has been long observed: if the *vi-* be taken from *vides* and put after *candidum* there appears a *dactyl* between two trochaic dipodias :

jām sātīs tērr | īs nīvīs | ātquē dīrae⁺,

which, with its proper modulation by *caesura*, is the *minor Sapphic* verse.

The *major Sapphic* verse differs from this in having a *choriambus* before the *dactyl* :

tē dēōs ō | rō sŷbārīm | cūr prōpē | rēs āmāndō⁺.

The *minor Asclepiad* verse inserts a *choriambus* after a *base* before a *dactyl* with *cretic clausula* :

maēcē | nās ātāvīs | ēdītē | rēgībū⁺.

The *major Asclepiad* inserts two *choriambi* :

tū nē | quāēsīrēs | scīrē nēfās | quēm mīhī | quēm tībī⁺.

The trochaic order having been extended, it was found that a *tetrameter catalectic*, consisting of two parts, one a *trochaic dimeter* and the other a *trochaic dimeter catalectic*, was undoubtedly a form predestined by the gods :

εἶᾶ δῆ, φῖ | λοῖ λῶχῖται, || τοῦργῶν οὔχ ἔ | κᾶς τῶδᾶ |
 better twentý | yeárs óf eúrópe || thán á cycle | óf cáthráy |
 íf you áre wáking | cáll mé éárly || cáll mé éárly | móthér deár.

Next, if the *cretic* εἶᾶ δῆ be removed from the commencement of the Greek trochaic tetrameter, as quoted above, there remains a perfect *Iambic trimeter catalectic*, or *senarius* :

φῖλοῖ λῶχῖ | τᾶι, τοῦργῶν οὔχ | ἔκᾶς τῶδᾶ.

The *iambus* had actually occurred in the -μεῖνῆν of οὐλομένην. The discovery of this ever memorable Iambic senarius, and virtually of the metres called Alcaic and Sapphic, is ascribed by Horace and old tradition to one whom we know, from a few fragments, to have been a poet of the very highest rank, Archilochus of Paros. He probably discovered also the Elegiac couplet.

Verses in which the rhythm is not complete until that which is usually a somewhat shorter *order* or *verse* has followed a longer one, are called ἐπωδοί, and ἐπωδά, *epodes*, thus :

σὸλῖνῖτῦρ | ἄκρίσῖ ἠῖ | ἔμς grᾶ | τᾶ vícē || véris ἔτ fávónῖ†

dactylic tetrameter, and three *trochees* pronounced together; which latter form proved to be so good a *clausula* that it was called by a name of its own, *Ithyphallic*. Add to *epodes*, Hor. *Od.* iv. 7 :

díf úḡ | ēřē nī | vcs řěďē | ūnt j ḗ m | grāmīnă | cāmpis†
 ārbōřī | būsquē cō | māe,

a *dactylic hexameter* completed by a *dactylic penthemimer*.

All the odes in Horace's 'Epodes' are really *epodes* except the last, which is composed entirely in *iambic trimeters*, one after another, κατὰ στίχον, in an unvaried row.

All of these *epodic* forms were invented by Archilochus.

This sketch of the way in which Greek metres were derived from the *dactylic hexameter* will be complete enough for my purpose when I have remarked that the *anapaestic tetrameter catalectic* is made by

prefixing a choriambus such as οὐλομένην to a dactylic line such as the second of the Iliad :

οὐλομέ | νην οὐ | λομένην | ἦ μν | ρί 'Αχαι | οἷς ἄλγ | ε' ἔθη | κε,

which is almost exactly like Ar. *Ach.* 678, etc. :

εἰ δέ τῖς, | ὑμᾶς | ὑποθω | πεύσας, | λιπαρὰς | καλέσει | ἐν 'Αθήνας.

As in poems themselves so in the verses of which they are composed, the beginnings and endings require a careful treatment; the middles are diversified in an agreeable way by *caesura*, *diaeresis*, and variously placed pauses in the sense. *Caesura* is where the conclusion of a foot, or dipodia (*i.e.* two feet pronounced together | $\underline{\cup} \cup \underline{\cup} \underline{\cup}$ | not $\underline{\cup} \cup$ | $\underline{\cup} \underline{\cup}$ |) cuts off one syllable or two at the end of a word, as :

ūndē sī Pār | cāe prōhī | bēnt īnīquae[†]
flūmēn ēt rēg | nātā pē | tām Lăcōū[†],

where *-cae* and *-nata* are the caesural syllables after the conclusion of the trochaic dipodias. The effect of *caesura* is to blend words more closely into one verse. *Diaeresis* is when the foot and the word end together, as in :

vī | dēs ūt ālta[†] || stēt nivē | cāndīdūm[†]
nēc | prātā cānis || ālbicānt prūnīs[†] :

diaeresis occurs after 'alta' and 'canis', and the effect is to make a slight break or metrical pause in the verse. Some metres require *caesura*, some *diaeresis*, for their proper modulation. The pauses in the sense are indicated by the usual marks of punctuation: a good poet will always give an agreeable variety to their position. Milton's verses are the best model in this important matter. Addison seems to have been the first to detect this material cause of the charm of the verses in *Paradise Lost*:—the constantly varied pause in the sense.

The *beginnings* of verses which occur one after another, all of the same metre, κατὰ στίχον, such as the Dactylic Hexameter, Iambic Trimeter, Trochaic Tetrameter, require no remark: there is a certain number of the feet admitted by that metre, with modulation in the three ways mentioned above, as :

ξεύ, ἴδ | ἦς μέδε | ών, πέθ | ἠνόρά | , δεύτερον υἷα,

four complete dactylic feet; *caesura* of -ης and -ων; *diaeresis*, here called 'bucolic', because of its frequency in bucolic poems, after -ήνορα;

and the three commas. Then comes the *ending* δευτέρων | υῖα, of which the first foot must (except for a liberty, rarely taken, on the poet's own responsibility) be a *dactyl*, and the last must be a *trochee*, as marked above.

The endings of verses.

All verses, properly so called, end with a metrical pause which is indicated by the seeming omission of part of the foot proper to the metre; and since there is a pause, it matters not whether the last syllable, here -α, is long or short. The pause is the same whether it be long or short.

Cases in which the *catalexis*, or *pause at the end of each verse*, nearly evanesces.

So with *Iambic Trimeters*, they all end with a metrical pause and the syllable which is called *common*, because it is immaterial whether its quantity is long or short. All, I say, except, again, for a liberty taken on the poet's own responsibility, as in Soph. *O. R.* 332 :

ἐγὼ οὔτ' ἑμαυτὸν οὔτε σ' ἀलगνω. τί ταῦτ'

a liberty very rarely taken, and only when there has been a considerable *pause in the sense* in the latter part of the line.

An *Iambic Trimeter* has a fainter metrical pause also at the end out of regard to the same pause in the sense, in lines like Aesch. *Eum.* 118, 234 :

μύζοιτ' ἄν; ἄνῆρ δ' οἴχεται φεύγων, πρὸς ᾤ
and

ἀλλ' ἀμβλὸν ἤδη, προσετριμμένον τε πρὸς

and others in the same way. Something similar occurs in 'The Dragon of Wantley':

bút fírst hé wént néw ármóur tó

béspeak át shéffíeld tówn.

Nothing more need be said about *endings*. They must leave a pleasing effect upon the ear. They are very frequently the *Adonius*, $\underline{\quad} \cup \cup | \underline{\quad} +$; the *Ithyphallic* (three *trochees pronounced together*, hence its special name), $\underline{\quad} \cup \underline{\quad} \cup \underline{\quad} \underline{\quad} +$; or, a *Trochaic Dimeter Catalectic*, $\underline{\quad} \cup \underline{\quad} \underline{\quad} | \underline{\quad} \cup +$.

The *beginnings* of lyric verses: definition of the term *anacrusis*.

The *beginnings* of Lyric verses are often made with what Hermann first called *anacrusis*, from ἀνακρούω, 'I strike up', as if it were the first note struck with the 'rod' ῥάβδος, *pecten* 'comb', or thumb

“*pollice*”, upon the harp, before the regular metre begins. Thus in Soph. *Ant.* 781 foll :—

ἐ | ρῶς ἄνι | κἀτέ μά | χᾶν,

etc., which is *logaoedic* (*i. e.* consisting of dactylic and trochaic orders), you read *anacrusis, trochaic dipodia catalectic, dactyl,* and a *monosyllabic clausula*. The *anacrusis* may be either \cup , or \cup , or \cup , the latter as in an Anacreontic line :

μάκα | ρίζόμεν σε, τέττιξ

anacrusis and *Ithyphallic*.

Or the regular rhythm may be introduced by what the ancients called a *base*, *βάσις*, as if it were the first two steps taken before the regular rhythm of the dance began. Starting from \cup \cup , the base took freely the forms \cup \cup , and \cup \cup , more rarely \cup \cup . Boeckh objects to calling an initial \cup \cup a *base*. Call it, then, an iambus taking the place of a *base*, as in :—

ἄμοι | οἱ τῶκεῦσιν.

The *anacrusis* may precede the *base*; the *base* may be doubled; and, as a verse often consists of two rhythmical orders, the second order may begin with a *base* in the middle of a verse.

The *iambus* in place of a *base* coming before a trochaic order gave rise to the notion of a foot called *antispast*, which together with the things called *brachycatalectic, hypercatalectic, epitrite, pacon, molossos, antibacchius, amphimacer, amphibrach, ionic a majore*; and, I think, *rhythmus sescuplus, or sesquialter*, have been translated to the limbo of abortive fancies, and now are, each of them, ‘tam mortuus quam Aeneas’, as dead as Queen Anne. The credit of having exploded the greater part of this *ματαιοτεχνία* belongs to Boeckh.

The usual way of explaining the words *στροφή, ἀντιστροφή*, and *ἐπὶ δόξ* is much the same as that of *le prédicateur à Rome*, described by M^{me}. de Staël in her *Corinne*, l. 10, c. 2 : “Sa chaire est une assez longue tribune, qu’il parcourt d’un bout à l’autre avec autant d’agita-

Definition of the metrical term *base*.

Unprofitable technicalities which have been abandoned.

Conjectural explanations of the meaning of the terms *strophé, antistrophé,* and *epodos*.

as applied to the movements of a Greek Chorus on the ὄρχηστρα.

tion que de régularité. Il ne manque jamais de partir au commencement d'une phrase, et de revenir à la fin, comme le balancier d'une pendule". This has always seemed to me to be not easy to realize in the case of a Greek chorus.* It seems as if they must have been allowed to reach the places marked for them on the boards of the ὄρχηστρα, to trig their trigs on the part of the stage occupied exclusively by the χορευταὶ, as the σκηνὴ was by the ὑποκριταί. The altar, θυμέλη, was in the centre of the ὄρχηστρα, and around this the chorus is said to have made its marches, counter-marches, and halts, according to the programme designed and prescribed by the poet.

The Tragic chorus is said to have been square, τετράγωνος, and the comic κύκλιος or κυκλικός. This must refer to the figure described by their march; for it is impossible to imagine choristers formed into a ring, and at the same time marching and dancing. So we are to suppose that the Tragic chorus described a square as they went round the θυμέλη. This must have been a very awkward and ungainly figure to execute; and Athenaeus, 5. 10, says that the Laedemonians preferred the square, but the Athenians the circular form. Victorinus, Book 1, ch. 'de Strophe et Antistrophe et Epodo', says, "the ancients used to chant the praises of their gods composed in hymns, 'carminibus', as they marched in procession round their altars: they went the first round, 'ambitum', from right to left, and called it στροφή" (that is, wheeling from right to left from their places in front of the altar). "The first round, 'orbe', being completed, they made another, wheeling from left to right, and called it 'antistrophus'. Coming back to their original station in front, they sang the ἐπωδός". This also explains the necessity of reversing the direction, and gives a reason for the ἀντιστροφή. Upon this foundation all the various movements and stations of the chorus may be explained. But one account is intelligible to one person, and another to another: all accounts are only hypotheses severally supported by questionable traditions.

* χορὸς is probably the same word as ὄρχος, 'a row of dancers in a round dance', and ὀρχέομαι, the same as χορεύω, χορεύσομαι; except that ὀρχέομαι, like Ital. *danzare*, may be said of one dancer, while χορεύω is only said of a 'round' dance, Ital. *ballare*, Eng. 'ball'.

There is probably no metre, properly so called, to be found in any language except Greek, and the exact imitations of Greek attempted by Cicero, Lucretius, and Catullus, which culminate in the nearly perfect forms attained by Virgil, Horace, Ovid, and Lucan. The attempt at imitation really began much earlier, even with Plautus; but Horace does not think that the verses of Plautus and Ennius are near enough to the Greek types to deserve notice on the score of metre. He is right; but this is no disparagement of their poetry: it is only the same as saying that their verses are rhythmical, not metrical.

There are long and short syllables in English; but it cannot be said that there is metre, in the strict sense, when it is the *habit* of English poetry to sacrifice metre at every occasion, and content itself with any combination of syllables which leaves the rhythm perceptible.* Thus, in pieces where the poets have striven their utmost to have a regular and equable metre, such as "Go, lovely rose", and "The curfew tolls the knell of parting day", the deviations are very many. In the former, the metrical value of "small is", "bid her", "suffer", is *trochaic*; that of "-ty from", and "to be" is *pyrrhic* | ∪ ∪ | for neither *from*, nor *be* (in "to be desired"), can be long in those positions. The charm and elegance of the *Elegy* arise very much from the accuracy of the rhythm. Still, in the first 19 stanzas, there are 45 violations of metre, *i. e.* the putting of the *arsis* of the iambus on a short or unaccented syllable, and the putting of the *thesis* on a long or accented one. The quick recurrence of perfectly well-modulated lines conceals these roughnesses. The worst place occurs exactly where Dr. S. Johnson begins to praise this matchless ode: "yēt ēvēn | thēse bōnes". It is indispensable that *-en* should be clearly pronounced; and so an *amphibrach* occurs here for an *iambus*. The word "these" is both long and has the emphasis. It is only necessary that the word "bones" should be distinctly heard, like any short and unaccented syllable; so that there is here either a *dactylic spondee*, or else that foot which is also most antagonistic to the *iambus*, *i. e.* the *trochee*.

Lord Byron (one of the most conscientious and skillful, as well as most inventive of rhythms, among English poets) thinks rhythm

* Rhyme (ryme, rime) is of use to signalise a modern rhythm, and to render less necessary to the reader that coaching in the rhythms, by the poet or dramatic manager, which must have been indispensable for a Greek or Latin player.

so supreme that he does not refrain from ending an iambic line thus:

. spír | ít's, thé | sígnífí' | cánt éye,

and beginning one thus:

álmó'st | líke á' | reality.

In the same way “thě beāu | tífüllést māid” takes the place of two *anapaests* in a verse to be quoted below, and “scūppěr-hōles” that of a *trochee*. Beware of saying ‘scūppērōles’. It is evident that anything like Greek or Graeco-Latin metre is not to be looked for in English poetry. There is *metre* only in the same way as it exists in *Plautus*.

In each of these—English, and early Latin poets before the exact Greek imitators came in (Ovid’s iambics in his *Medea* being true to Greek metre according to Porson’s rules)—it is enough if the rhythmical accent or *arsis* has tolerably fair play in a verse, so as to fall occasionally upon a long syllable, or else one which has the accent in speaking it; and sufficiently often to enable a clever elocutionist to express the rhythm while pronouncing the line. And here it should be remembered (1) that the conventional Latin accent was an important factor in the formation of the verse, just as in English, and as it is *not* in Greek, nor in the exact Graeco-Latin imitations, with one exception mentioned p. 225; (2) that many syllables in Latin words, which we call ‘long by position’, were pronounced as short. Thus, *con-* and *in-* were short in composition before any consonant except *f* and *s*: *Cic.* in *A. Gell.* 2. 17.

The occasional fall of the *arsis* on a long syllable or else one which had the accent in ordinary Latin conversation being the *first* condition of Plautine versification, the *second* and *last* is, that the penultimate syllable of the verse should be short in an *iambic senarius*, in a *trochaic tetrameter catalectic*, and an *iambic tetrameter acatalectic*; that it should be long in a *trochaic tetrameter acatalectic* and in an *iambic tetrameter catalectic*; and so for the few other forms of Plautine and Terentian verse. The number of syllables must also be neither too few nor too many: a *senarius* must be fairly capable of being pronounced with *three* beats, as Horace calls them, and no more; but Shakspeare thought little of this: a *tetrameter* must have its *four*, and no more.

The *two* conditions, or rules, of Plautine and English versification.

There is little more to be said about English, and Latin Comic, *Synalopha*,
 “metres”—the gross misnomer! But certain foolish inventions of *Ecthlipsis*,
 grammarians and writers on Metres must be pointed out. An actor *Hiatus*,
 did not dare to clip or slur any syllables on the Athenian or Roman *Synizesis*,
 stages any more than actors do now on those of Paris or London. *Crisis*, are
 The end of that verse was not allowed to be given as $\gamma\alpha\lambda\eta\acute{\nu}$ ὄρω—
 which could not be well distinguished from $\gamma\alpha\lambda\eta\grave{\nu}$ ὄρω—it had to be
 given so as to be much the same as $\gamma\alpha\lambda\eta\grave{\nu}$ ὄρω. Practically, synaloc-
 pha and ecthlipsis did not exist; but the syllables in question may
 have had a somewhat fainter sound which yet was distinctly audible,
 and its omission instantly condemned. It is absurd to print *omnibiv*
rebus, Lucret. 1. 159, Munro, as if the *s* was not sounded at all; and
 so in similar cases. Say “omnibus rebus”. So in Virgil’s (perhaps
 rough copy) “monstrum horrendum, informe, ingens” there must
 really be no clipping allowed. The expression of *hiatus* was so far
 from being forbidden, that it was imperatively exacted. The Latin
 actors did not say *ted amari*; they said “te amari”, just as an Eng-
 lish reader is bound to say “the inevitable hour” and not *thinevitable*
 nor *thic inevitable*. They did not say *vluptus*, etc., but “voluptas”,
 and we do not say *the echwing horn*, but “the echoing horn”. The
 rhythm was strong enough to carry them through, without any such
 hideous and intolerable vulgarity as that imagined by grammarians,
 and not even yet exploded.

I trust the above account may commend itself as being rational
 and true to facts; but it is hardly to be expected that scholars will
 fall in with it all at once. However, the thing must come to that in
 the end, and then he will have least to recant about “Plautine metres
 and feet” who has said least about them. They are not reducible to
 anything like the Greek paradigms.

The English Dactylic Hexameter Catalectic rhythm after being
 rather persistently tried with little success, as well as the Pentameter,
 by Elizabethan poets (see beginning of Book 3 of the Countess of
 Pembroke’s *Arcadia*) is happily familiar to English readers of the
 beautiful poem ‘Evangeline’. Every one can repeat long stretches
 of these lovely verses, and it is not needful to quote any.

The reason why the Pentameter could not be naturalised appears

On English
rhythms
 which illus-
 trate Greek
 and Graeco-
 Latin
metres.

to be found in the fewness of dissyllabic iambic words which are apt to come at the end of a verse ; for a monosyllabic ending is fatal ; and

while thé pén | támétér | áye | fálléth ín | mélody | báck,

is pure doggrel. But some of Sir P. Sidney's have a more Archilochian ring :

εί κείν | ού κέφα | λήν || και' χαρί | έντα μέλη

gives án á | dieú to thé | wórd || ás to his | ónly dé | líght

lókéd ín hér | lóv'ing ém | bráce || lét mé fór | évér á | bíde.

Some *dactyls* are not easily distinguished from *anapaests*, as might be expected ; thus :

gíf | évér Í | háve á mán |

bléw cáp fór | mé,

which is scanned, *anacrusis*, *dactyl*, *cretic clausula*, and *dactyl* with monosyllabic ending.

The English language is even richer than the Latin in *dactylic* varieties ; thus *Eum.* 395, a dactylic tetrameter catalectic :

καίπερ υ̇ | πό χθόνά | τάξι'ν έ̇ | χούσα[†]

has its counterpart in

know yé thé | lánd wére thé | cýpress ánd | myrtle

and such metrical memories as

ἀλλ'ά κά | κώσ άφι | εί κράτέ | ρον[†]

or else :

rings ón hér | f'ingers ánd | bélls ón hér | to's

shé shall háve | músic whér | évér shé | goes,

probably suggested to Lord Byron,

wárr'ors ánd | chíefs, should thé | sháft ór thé | swórd,

and seven following lines, which he tried to make pure *dactylic trimeters* with monosyllabic ending ; but the essentially iambic nature of English words and sentences compelled him to use the *anacrusis* in the last verse,

ór | kíngly thé | déath thát á | waits ús to | dáy.

It is so with the other modern languages : they are iambic : the ad-

mission or omission of the *anacrusis* is optional according to the poet's convenience, as in Milton's *l'Allegro* and *il Penseroso*, etc., etc.

An interesting variety of dactylic rhythm is found in :

lé'ró | lé'ró | lílíbul | lé'ró, || lé'ró | lé'ró | búllén á | lá,

which is properly scanned as *base, base, dactyl, trochaic clausula*, then *base, base, dactyl, monosyllabic clausula*.

The earliest Saturnian verse in Greek appears to be a *Fr.* of Hipponax (*flor. circ. 550 B.C.*); and Terentianus Maurus, *de Metris* (*circ. 400 A.D.*) asserts the Greek origin of the metre :

“ sed est origo Græca :	ut quæque res ferebat,
nostrique mox poetæ	sic disparis figuræ
rudem sonum scuti,	versus vagos locabant”

and Marius Victorinus, l. 3 : “ cui prisca apud Latinos ætas, tanquam Italo et indigenæ, Saturnio sive Faunio nomen dedit ; sed falluntur : a Græcis enim *varie et multiformiter* (like our own) inductus est, nec tantum a Comicis sed etiam a Tragicis ”. The earliest Greek specimen is pure :

εἶ | μοι γένοιτο | παρθένος || κα | λή τε καὶ τέρεια,

anacrusis, trochaic dimeter catalectic, anacrusis, ithyphallic ; where the *anacrusis*, εἶ and κα-, are removable and replaceable at pleasure. The line is exactly translated, in the selfsame metre, in a form which has come down by tradition, and is heard in most schools. But when a New England nurse sings to a babe her Saturnians :

(thě) Yánkĕe Dōodlĕ | cāme tō tōwn || (ŭp)ōn ā littlĕ pōny⁺,
(hé) stúck á féáthér | ín hís cāp || (ánd) cálléd ít macáronĩ

she does as she likes in keeping or omitting the *anacrusis*. So also does the English nurse :

(thě) Kíng wās ín hís | cōúntíng hóúse || (ā-) cōúntíng óut hís mōney⁺,
(thě) Quéén wās ín thé | bréákfast-róóm || (á-) éáting bréád ánd hóney⁺.

Lord Macaulay, I believe, first made the suggestive remark (Preface to *Lays of Ancient Rome*) that ‘ Sing a song of Sixpence ’ is Saturnian.

This being the regular measure for nursery rhymes in most nations, it might seem fair to imagine that it was also the first in Hellas ; but, as a matter of fact, the Dactylic Hexameter Catalectic comes first.

The Adonius -δεώ' Α'χί | λή'ος | or ἄμβρότ' Α' | θά'ρα is very common in familiar English forms, as :

líttle jáck | hórnér líttle míss | prínder[®]
sát ín á | córnér. sát ón á | éínder[†].

“éáting á | ehristmás píe”, and “wármíng hér | póór cóld toés”, are a *dactyl* with *cretic clausula*.

The *choriambus* claims the next place in order of seniority. It occurs in the old English *logaedic* which follows, and is to be read as *anacrusis*, *Adonius*, *cretic*, *choriambic dimeter*, *dactylic trimeter*, and *monosyllabic clausula*, the whole forming one *verse* or ‘rhythmical sentence’. This is signified by the 2nd and 3rd lines beginning in : *

and | thís ís thé | wáy thé | lády rídes,
j'íckétý j'óg, | j'íckétý j'óg | ,
j'íckétý | j'íckétý | j'íckétý | j'óg.

Also in choruses like :

ráderér twó, | ráderér té,
ráderér, | ráderér, | tán dó ré,

in a ballad of the Elizabethan era: *choriambic dimeter*, *dactylic dimeter*, *trochaic dipodia catalectic* as *clausula*.

The Ode on the death of Thomas, Lord Cromwell, has a *choriambus*, *dactyl*, and *monosyllabic clausula*, followed by a verse composed of *anacrusis*, *cretic dimeter*, *dactyl* and *monosyllabic clausula* :

Trólle ón áwáy, | trólle ón á | wáye,
Sýnge | heáve ánd hówe | rómberlówe | trólle ón á | wáye.

The *cretic dimeter* is introduced by E. A. Poe after an anapaestic dimeter :

f'róm á wíld | wéírd clíme | thá't lí | éth súblíme
óút óf Spáce | —óút óf Tíme | .

The Glyeonic and the Pherecratic are not choriambic, but consist, respectively, of a *base*, *dactyl*, and *cretic clausula*, and a *base*, *dactyl*, and

* Some Editors, *e. gr.* Mr. Paley and Mr. Jebb, prefer not to indicate thus distinctly the *orders* and *verses*.

trochaic clausula : thus, Aesch. *Ag.* 383 :

λακτί | σάντι μέ | γὰν Δίκας || βῶμόν | εἰς ἀφάν | εἴαν.

This form of verse is a favorite one with Aeschylus, and it caught the attention of Catullus so much that he tried it in his 17th ode :

ét pu | élla té | nélluló || déli | catiór | háedó.

The usual Horatian form, with a spondaic base, is used, Eur. *Ph.* 212, 13 :

ἴππεῦ | σάντος ἐν | οὐρανῷ |
καλλιῶ | τὸν κέλα | δῆμά.

They occur in the old English carol :

all the | bells in the | church shall ring |
'christmās | day !' in the | mórning.

The English *dochnius* does not admit of all those variations, p. 227, and seems to be confined to comic contexts, as in Aristophanes, etc. ; it is followed by an *Ithyphallic* (see p. 230), in :

chíp chów | chérý chów || fól dé ról dé rí dó.

A resolution of the first *arsis* occurs in the second of the two following *dochnii* :

cróss pách | dráw thé lách |
sít bý thé | doór ánd spín :

the "take á cùp ánd | síp it úp || ánd cáll thé neíghbours ín", which follows, is *trochaic dimeter catalectic* followed by an *iambic tripodía*.

Cretics occur very distinctly in the ballad 'on the Sea-Fight off Cape la Hogue, in the year 1692'. Lines 1, 3, 5, 7 are *cretic dimeters* :

"fólów mé | ánd you'll scé |
thát thé báttlé | wíll bé soon begún",
"whílst á flood | áll óf blood |
fílléd thé scúpp'r hóles | óf thé Róyal Sún",
"nów théy cry, | rún ór díe. |
Brítish colóurs | ríd thé vánquished máin",
"nów wé síng | bléss thé kíng, |
lét ús drínk tó | évéry Énglísh tár".

The *trochaic dimeter catalectic* occurs often, as Aesch. *Ag.* 1011, 13 :

οὐκ ἔδ' ἔδ' προ | πᾶς δόμος |

οὐδ' ἐπὸντι | σέ σκαφός.

“twinklé, twinklé, | líttle star ; |

hōw Í wōnder | wát you áre”.

“pítý mé sínce | shé's nó móre, |

beautéous maíd of | Aghávóre”.

The *ithyphallic* becomes a complete verse in :

bábý báý bunting, ||

fáther's góne á- | hūnting, ||

tó get a lítt | lé ráb | bí't's skín,

tó wráp thé bá | bý bunting ín,

two *ithyphallics* and two *iambic dimeters*.

It is pleasant to find that tetrastrophic systems of the *anapaestic dimeter* are well approved in English :

τὰ γὰρ ἐκ | προτέρων | ἀπλακῆ | ματὰ νῦν |

thé assý | rían éame dōwn | líke thé wólf | ón thé fóld, |

ánd hí's có | hórts wére gleám | íng ín púr | plé and góld.

The following forms occur in the Ballad of ‘The Red Crosse Knight’ :

let thé máss | bécé sung | á and thé bélls | bécé rung.

ánd thé máss | sáll bé sung | ánd thé bélls | sáll bé rung.

let thé mín | strí'ls síng, | ánd thé bélls | y'ring.

‘Fair Susan of Somersetshire’ was

thé' beau | tíful'st créá | túre thát é | vér wás seén.

The *ionic a minore* is found in choruses, *e. gr.* :

cárrý máy rōw | ríck á rare rōw |

clím á cláshá | mích á mó' á | míngó,

two *ionic a minore dimeters* with *trochaic clausula*.

The *ionic a minore tetrameter* of Horace, *Od.* 3. 12 :

miserarum est | neque amoris | dare ludum | neque dulci |

is found in such lines as :

for the meetings | and the greetings, | the surprises, | the embraces |

with an occasional *trochaic dipodia* as usual :

for the smiles that | brighten sadness | and the hopes that | grow to gladness. |
Argosy, Dec. 1884.

The *bacchius* occurs in each stanza of an old Scottish ballad entitled 'The Vision', in the *dimeter* form :

throch feidom | our freedom | .
quhat romans | or no mans | ,

and so in the more recent :

but true men | like you men | .

The *paroemiae* (*παροιμία*, 'proverb': it often expresses general truths) is rather common in English lyrics. In one of Byron's pieces entitled 'Stanzas to Augusta', it alternates with an *anapaestic tri-podia*, and only anapaests are admitted :

in the de | sert a foun | tain is spring | ing,
in the wide | waste there still | is a tree | ,
and a bird | in the sol | itude sing | ing,
wh'ch speaks | to my spi | rit of thee | .

John Leech's *paroemiae* are more exactly in Greek form :

th'ere was | an old girl | in kilken | ny,
not the old | est who lived | there by ma | ny,
she said : | there's no soul, | in this low | irish hole,
whose opin | ion i va | lue one pen | ny.

The 3rd verse is an *anapaestic dimeter*.

He imitates Byron's *anapaestic tripodias* in :

th é' y sáy | thát ín háp | pý jápán |
 mén áre frée | tó bélieve | whát théy cáán | :
 bú' t' íf | théy cóme préách- |
 íng, ánd téach | íng, ánd screech | íng,
 théy áre sént | off tó jail | ín á ván | .
 don't you wísh | thís wás háp | pý jápán ?

I would call the verse which separates the two couples of *anapaestic tripodias* a *paroemiacus major*, from its having one foot more than the Greek *paroemiac*. The latter is formed of two anapaestic feet, an anapaest, and a syllable over, either a long or a short one, which may end with either a vowel or a consonant, because there is always a pause there. It is futile and misleading to surmise that that syllable is a fragment of a fourth *anapaest*, and that the pause is one of so many *morae*, or single times. That is all surplusage and flimsy speculation. The important thing to know is, that an anapaestic line, so formed, was judged by Greek poets to be an indispensable ending for their systems of *anapaestic dimeters*. The poet's intention was to write a *paroemiac* and nothing else. Boeckh says of the terms *brachycatalectic* and *hypercatalectic* "Nego ejusmodi versus reperiri". "Ut brachycatalectica ita hypercatalectica ratio prorsus mihi absurda videtur".

THE METRES USED IN THE *EUMENIDES*.

Vv. 1-142 (144, counting the two lost after v. 20 and v. 22) *Iambic Trimeters Catalectic* or *Iambic Senarii*, with six verses 117, 120, 123, 126, 129, 130, consisting of interjections. As 120 balances 117; and 126, 123; so it is probable that 129 and 130 are two *iambic dimeters* balancing each other; and 130 may be more correctly written:

λαβέ, λαβέ, λαβέ, φράζον· λαβέ.

Taking in the two verses lost, Weil marks five iambic systems from v. 1 to 33 (35 in all):

8. 8. 3. 8. 8,

and five from v. 34 to 63:

5. 7. 7. 7. 5 (one lost).

From v. 64 to 93:

3. 4. 3. 4. 3. 4. 3,

with a *clausula* of 6 (88-93).

From 94 to 116:

6. 3. 3. 6 (one lost). 3. 3.

From 117 to 142:

3. 3. 3. 3. 2. 2. 2. 2. 3. 3.

Parodos (σπρ. α', άντ. α').*

143, 149, *dochmiac dimeters*:

∪ ∞ | - ∪ - || ∪ ∪ ∪ | - ∪ - |.

144, 150, *iambic senarii*.

145, 151, *dochmiac dimeters*, as above.

146, 152, *dochmiac monometers*.

* It was not necessary to mark the rhythm by the signs of *arsis* (") and *thesis* ('), because a syllable here marked (-) always has the *arsis*; and one marked (∪) or (x) always has the *thesis*.

147, 153, *iambic senarii*.

148, 154, *iambic monometer, cretic dimeter*:

$\cup - \mid \cup - \parallel - \cup - \mid - \cup + \mid$.

στρ. β'. άντ. β'.

155, 161, *iambic senarii*.

156, 162, *dochmiac monometer, iambic dimeter*:

$\cup - \mid - \cup - \parallel \cup - \mid \cup - \mid$.

157, 163, *dochmiac monometers*:

$\cup \infty \mid - \sphericalangle - \mid$.

158, 164, *dochmiac monometers*:

$\cup \infty \mid \infty \cup \infty \mid$.

Weil prefers to take this as an *iambic tripod*:

$\cup \infty \mid \cup \infty \mid \cup + \mid$.

159, 165, *iambic monometer, cretic trimeter*:

$\cup - \mid \cup - \parallel - \cup - \mid - \cup - \mid - \cup -$

160, 166, *iambic dimeters*:

$\cup \infty \mid \cup \infty \mid \cup \infty \mid \cup - \mid$.

στρ. γ'. άντ. γ'.

167, 171, *iambic senarii*.

168, 172, *dochmius, dactyl, trochaic dipodia*:

$\cup \infty \mid - \cup - \parallel - \cup \cup \parallel - \cup - + \mid$.

169, 173, *dochmiac dimeters*:

$\cup \infty \mid - \cup - \parallel \cup \cup \mid - \cup - \mid$.

170, 174, *iambic monometer, dochmius*:

$\cup - \mid \cup - \parallel \cup - \mid - \cup - \mid$.

First Episode.

175-248, *iambic senarii*.

Weil, reading ἀρ' ἀκούετε; τοίους (vv. 186, 187), divides 175-193 into:

2. 5. 5. 5. 2.

and from 194 to 230, into:

3. 3. 4. 3. 3 (one lost). 2. 2. 2. 3. 3. 4. 3. 3.

From 231 to 248 (not transposing ὁμοία χέρσον, etc., and supposing a verse to be lost after it) Weil makes out:

10 (2. 4. 4.) 10 (4. 4. 2.)

According to my text, the systems will be:

8. 2. 8,

the first 8 telling what Orestes has been doing, etc., the 2 announcing his discovery, the second 8 telling what the Furies have been doing, etc.

Epiparodos. Parodos resumed.

σύστ. α'.

249, 252, *dochmiac monometers*:

υ ∞ | - υ - || and - ∞ | ∞ υ - |.

250, 251, *cretic dimeters*:

- υ - | - υ - |.

σύστ. β'.

253, 256, *iambic senarii*.

254, 257, *iambic monometer, cretic*:

υ - | υ - || - υ - |.

255, 258, *doehmiac dimeters*:

υ ∞ | - υ - || υ ∞ | - υ - |.

σύστ. γ'.

259, 264, *iambic senarii*.

260, 263, *dochmiac dimeters*:

υ υ υ | - υ - || υ ∞ | ∞ υ - | (μελέων is υ -)

υ υ υ | - υ - || - ∞ | - υ - |.

261, 262, *iambic senarii*.

σύστ. δ'.

265, 270, *dochmiac dimeters*:

$$\begin{array}{l} \underline{\times} \infty | - \cup - \parallel \cup \infty | - \cup - | \\ \underline{\times} \infty | - \cup - \parallel \cup - | - \cup - |. \end{array}$$

266, 269, *dochmiac monometers*.267, 268, *iambic senarii*.271-300, *iambic senarii*, which divide themselves into:

$$4. 4. \quad 2. 5. 5. 2. \quad 4. 4.$$

First Stasimon (301-367).

σύστημα, ἀντισύστημα.

301, 304, 306, 309, *anapaestic dimeters*.302, 307, *anapaestic monometers*.303, 305, 308, 310, *paroemiacs*.

ἐπιφθόσ.

311, 313, 314, *anapaestic dimeters*.312, 315, *paroemiacs*.

σπρ. α', ἀντ. α'.

316, 325, *trochaic dimeter catalectic, Pherecratic*:

$$- \cup - \cup | - \cup - \parallel - - | - \cup \cup | - + |.$$

317, 326, *trochaic dimeter catalectic (penult anceps)*:

$$- \cup - \cup | - \underline{\times} - |.$$

318, 327, *cretic trimeter, trochaic dipodia*:

$$- \cup - | - \cup - | - \cup - \parallel - \cup - +.$$

319, 328, *cretic dimeter*:

$$- \cup - | - \cup - |.$$

320, 329, *cretic dimeter, trochaic dimeter catalectic*:

$$- \cup - | - \cup - \parallel - \cup - \cup | - \cup - |.$$

321, 330, *cretic (paconic) dimeter*:

$$\infty \cup - | \infty \cup -.$$

322, 331, *cretic (paemonic) tetrameter* (perhaps penult *anceps*):

$\infty \cup - \mid \infty \cup - \mid \infty \cup - \mid \infty \cup - \mid .$

323, 332, *trochaic dimeter catalectic*: see above.

324, 333, two *trochaic dimeters catalectic*.

στρ. β', ἀντ. β'.

334, 335, 343, 344, *dactylic pentameters catalectic*:

$- \cup \cup \mid - \cup \cup \mid - \cup \cup \mid - \cup \cup \mid - + .$

336, 345, *Pherecratics*.

337, 346, *cretic, dactylic pentameter catalectic*:

$- \cup - \mid - \cup \cup \mid - \cup \cup \mid - \cup \cup \mid - \cup \cup \mid - + .$

338, 347, *trochaic dimeters catalectic*.

339, 340, 341, 348, 349, 350, *cretic (paemonic) dimeters*:

$\infty \cup - \mid \infty \cup - \mid .$

342, 351, *cretic (paemonic) dimeter* with a *Pherecratic* as *clausula*.

στρ. γ', ἀντ. γ'.

352, 355, *base, base, dactylic trimeter catalectic*:

$- \times \mid - \times \parallel - \cup \cup \mid - \cup \cup \mid - + .$

353, 356, *dactylic pentameters catalectic*.

354, 357, *dactylic pentameter catalectic*, with *trochaic dimeter catalectic* as *clausula*.

στρ. δ', ἀντ. δ'.

358, 363, *iambic monometer, trochaic monometer, cretic dimeter, iambic tripod*:

$\cup - \cup - \parallel - \cup - \cup \parallel - \cup - \mid - \cup - \parallel \times - \mid \cup - \mid \times - \mid .$

359, 364, *iambic dimeters*.

360, 365, *anacrusis, trochaic dimeter, trochaic dimeter catalectic: iambic tripod*:

$\cup \parallel - \cup \cup \cup \mid \cup \cup \cup \parallel - \cup - \cup \mid - \cup - \parallel \cup - \cup - \times - \mid .$

361, 366, *dactylic tetrameter catalectic*:

- u u | - u u | - u u | - +.

362, 367, *trochaic dimeters catalectic*.

Second Episode.

368-461, *iambic senarii*, which Weil divides into (368-385):

9 (2. 4. 3). 9. (3. 4. 2.)

386-441:—

9 (3. 4. 2.) 12 (4. 4. 4.) 7 (3. 4.) 12 (4. 4. 4.) 7 (3. 4.) 9 (3. 4. 2.)

442-461:—

12 (6. 6.) 12 (6, one lost. 6, three lost.)

Athana's speech resolves itself in my text into two parts: the first 10 lines stating the difficulties of the case, 442-451; the second 10 expounding the remedy which she proposes, 452-461.

Second Stasimon.

στρ. α', ἀντ. α'.

462, 469, *trochaic dimeter catalectic*.

463, 470, *trochaic dipodia catalectic* or *cretic*. (That these single *cretics*, vv. 463, 470, 490, 498, constitute each a verse is seen from the δεσποτούμενον of v. 489.)

464, 471, *cretic, trochaic dimeter catalectic*:

- u - || - u - u | - u - |.

465, 472, *cretic dimeter*.

466, 473, *cretic, two trochaic dimeters catalectic*:

- u - || - u - u | - u - || - u - u | - u - |.

467, 474, *trochaic dimeters* (resolved *arsis* in 2nd place):

- u u u | - u - u.

468, 475, two *trochaic dimeters catalectic* (1st *arsis* resolved):

u u - u | - u - || - u - u | - u - .

στρ. β', ἀντ. β'.

476, 482, two *trochaic dimeters catalectic*.

477, 483, *trochaic dimeter catalectic*.

478, 484, *cretic, trochaic dimeter catalectic*.

479, 485, *trochaic dimeter catalectic*.

480, 486, *trochaic dimeter catalectic* (3rd *arsis* resolved):

- υ υ υ | ∞ υ υ -.

481, 487, two *trochaic dimeters catalectic*.

στρ. γ', ἀντ. γ'.

488, 489, 496, 497, *trochaic dimeters catalectic*.

490, 498, *cretic*: see v. 463.

491, 499, *dactylic pentameter catalectic, Adonius*:

- υ υ υ | - υ υ υ | - υ υ υ | - υ υ υ | - x || - υ υ υ | - υ.

492, 500, *trochaic dimeter catalectic*.

493, 501, *dactylic tetrameter, monosyllabic clausula*:

- υ υ υ | - υ υ υ | - υ υ υ | - υ υ υ | - |.

494, 502, *choriambus, trochaic dimeter catalectic*:

- υ υ υ - || - υ υ υ | - υ υ -.

495, 503, *dactyl, trochaic dipodia*:

- υ υ υ | - υ υ +.

στρ. δ', ἀντ. δ'.

504, 510, *iambic dipodia, trochaic dimeter catalectic, Ithyphallic*:

υ υ υ - || - υ υ υ | - υ υ - || - υ υ υ - + |.

505, 511, *iambic dipodia, Ithyphallic*:

υ υ υ - || - υ υ υ - + |.

506, 512, *iambic dipodia, trochaic dimeter catalectic*.

507, 513, *iambic senarius* (pure, called *herapodia*, imitated by Catullus, 4; Horace, *Epod.* 16):

υ υ υ υ | υ υ υ υ | υ υ υ υ |.

508, 514, *anacrusis, base, Ithyphallic*:

υ | - x | - υ - υ - + | .

509, 515, *Adonius, cretic, dactyl, trochaic dipodia*:

- υ υ | - υ || - υ - || - υ υ | - υ - + | .

Third Episode.

516-729, *iambic senarii*, which Weil arranges thus:—

516-523:

4. 5 (one lost.)

524-531:

2. 3. 3.

532-563:

3. 2. 3. 3. 5. 5. 3. 3. 2. 3.

564-625:

5. 3. 5 (one lost). 6. 6 (one lost). 4. 3. 5. 3. 5. 6. 6 (two lost). 4 (all lost).

Weil rejects 619-625. The antithetic correspondence of iambic systems is not manifest here.

626-632:

4. 3.

633-662:

4. 4. 4. 3. 4. 4. 3. 4.

663-705:

12 (4. 4. 4. the last 4 lost). 12 (4. 4. 4.) 12 (6. 6.) 12 (6. 6.)

This division suits Weil's text, supposing four lines to be lost.

706-729 and 946-956. Weil counts these as distinct and different systems; but the word *πλειστηρη*, v. 715, has long seemed to me to be suspicious. Now that a further argument appears to me in the responson of this speech of Orestes to Athana's, 946-956 (much in the same way as 880-891 correspond to the far-away 961-972), I propose also to include vv. 714, 715, 716 in the interpolation; and I regard the apparent abruptness, spoken of on p. 189, of *τιμᾶτε*, v. 954, as resulting from a legitimate and forcible *asyndeton*. Thus the two speeches will be:

11 (3. 5. 3.) 11 (3. 5. 3.)



Commoi (4)
and a Fourth Episode, consisting of Athana's propitiatory
appeals (4) alternating, 730-815.

στρο. α', ἀντ. α'.

730, 731, 759, 760, *dochmiac monometers* (θεοὶ is one long).

732, 733, 761, 762, *iambic senarii*.

734, 763, *bacchiac dimeter* :

υ - x | υ - + | .

735, 764, *bacchiac trimeter* :

υ - x | υ - x | υ - + | .

736, 765, *dochmiac monometer*.

737, 766, two *trochaic dimeters catalectic*.

738, 739, 767, 768, *dochmiac monometer*.

740, 769, *iambic senarii*.

741, 770, *dochmiac monometer* :

υ ∞ | ∞ υ - | .

742, 771, *iambic senarii*.

743, 772, *bacchiac dimeter (arsis resolved)* :

υ ∞ x | υ ∞ + | .

744, 773, *dochmius, dactyl, trochaic dipodia* :

υ - | - υ - || - υ υ | - υ - + | .

745-758, and 774-786, *iambic senarii* :

14 (3. 3. 4. 4.) 14 (3, one lost. 3. 4. 4.)

στρο. β', ἀντ. β'.

787, 811, *dochmiac monometer*.

788, 791, 812, 815, interjection fulfilling the part of a verse.

789, 813, *dochmiac monometer* :

υ ∞ | - υ ∞ | .

790, 814, *dochmiac monometer*:

$$\cup \infty | - \underline{x} - |.$$

792, 793, 794, 816, 817, 818, *dochmiac monometer*.

795, 819, four interjections, fulfilling the part of a verse.

796, 820, *dochmiac dimeter*:

$$\underline{x} \infty | - \cup - \parallel \underline{x} \infty | - \underline{x} - |.$$

797, 821, *dochmiac monometer*:

$$\underline{x} \infty | - \cup - |.$$

798, 799, 822, 823, *dochmiac dimeter*:

$$\begin{aligned} \underline{x} \infty | - \cup - \parallel \times - | - \underline{x} - | \\ \underline{x} \infty | - \cup - \parallel \cup - | - \cup - |. \end{aligned}$$

800-810, and 824-845, *iambic senarii*:

14 (4. 2. 5. 3 lost.) 14 (4, one lost. 2. 5. 3.) 9 are interpolated.

846-857, incl., and 858-869:

$$12 (2. 2. 2. 2. 2. 2.) \quad 12 (3. 3. 3. 3.)$$

The monostichia, 846-857, also divides itself into 3. 3. 3. 3, if regard be had to the meaning.

870-986, Exodos, those parts of a drama which belong to the *exit* of the actors and chorus.

στρο. α', ἀντ. α'.

870-879, and 892-901:

870, 892, *cretic, trochaic dimeter catalectic*:

$$- \cup - \parallel - \cup - \cup | - \cup - |.$$

871, 893, *trochaic dimeter catalectic*.

872, 894, *base, trochaic dimeter*:

$$- \underline{x} \parallel - \cup - \cup | - \cup - \cup |.$$

873, 895, *trochaic dimeter catalectic*.

874, 896, *Ithyphallic, trochaic dimeter catalectic*:

$$- \cup - \cup - \underline{x} \parallel - \cup - \cup | - \cup - |.$$

875, 876, 897, 898, *trochaic dimeter catalectic*.

877, 899, *iambic senarii* (pure, *hexapodiae*).

878, 900, *cretic dimeter*, with long *theses*:

- x - | - x - .

879, 901, *trochaic dimeter catalectic*.

σύστ. α', ἀντισύστ. α'.

880-891, and 961-972:

880-883, 961-964, *anapaestic dimeters*.

884, 886, 890, 965, 967, 971, *anapaestic monometers*.

887, 891, 968, 972, *paroemiacs*.

888, 889, 969, 970, *anapaestic dimeters*.

σύστ. β', ἀντισύστ. β'.

902-909, and 934-941:

902, 904-906, 908, 934, 936-938, 940, *anapaestic dimeters*.

903, 907, 935, 939, *anapaestic monometers*.

909, 941, *paroemiacs*.

στρ. β', ἀντ. β'.

910-917, and 926-933:

910, 926, *cretic dimeter*, *trochaic dimeter catalectic*:

- υ - | - υ - || - υ - υ | - υ - | .

911, 927, *trochaic dimeter catalectic* (εα, a diphthong).

912, 928, *dactylic pentameter catalectic*.

913, 929, *dochmiac monometer*:

υ - | - x - | .

914, 930, two *dactylic penthemimers*:

- υ υ - ∞ | - || - υ υ | - υ υ | - | .

915, 931, two *dactylic trimeters catalectic*:

- υ υ | - υ υ | - x || - υ υ | - υ υ | - + .

916, 932, *trochaic dimeter catalectic*.

917, 933, *base*, *trochaic dimeter catalectic*:

- x | - υ - υ | - υ - | .

μέσον σύστημα.

918-925:

918, 920-923, *anapaestic dimeters*.

919, 924, *anapaestic monometers*.

925, *paroemiac*.

στρ. γ', άντ. γ'.

942-945, and 957-960:

942, 957, *dactylic trimeter, trochaic dipodia*:

- υ υ | - υ υ | - υ υ || - υ - x.

943, 958, two *trochaic dimeters catalectic*.

944, 959, two *trochaic dimeters catalectic*.

945, 960, two *trochaic dimeters catalectic*

Προσόδιον μέλος:

the Hymn chanted by the Maids of Athens as they march with the Procession to the Holy Place of the Eumenides, at the foot of the Hill called Areopagus.

973-986:

στρ. α', άντ. α'.

973, 976, *dactylic tetrameter catalectic*:

- υ υ | - υ υ | - υ υ | - + |.

974, 977, *dactylic pentameter catalectic*:

- ∞ | - υ υ | - υ υ | - υ υ | - + |.

975, 978, *dactylic trimeter, monosyllabic clausula*.

- ∞ | - υ υ | - ∞ | -.

στρ. β', άντ. β'.

979, 980, 983, 984, *anapaestic dimeters*.

981, 985, *dactylic trimeter, monosyllabic clausula*:

- ∞ | - υ υ | - υ υ | - |. πεύκα has been proposed for λαμπάδι.

982, 986. *paroemiacs*.

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